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THE ART AMATEUR



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VOL. 43.—No. 1.

NEW YORK AND LONDON.

{ WITH 6 SUPPLEMENTARY PAGES,
{ INCLUDING COLOR PLATES.

THE NOTE-BOOK.

Leonato.—Are these things spoken, or do I but dream?

Don John.—Sir, they are spoken, and these things are true.

—*Much Ado About Nothing.*

When *The Art Amateur* changed hands, three years ago, passing from Mr. Montague Marks to its present publisher, the latter determined that he would improve on the old order of things, if it were possible. That he has lived up to his determination is amply demonstrated by the up-to-dateness of the magazine. No expense has been spared to keep abreast of the times in all the practical fields of art, and the continuous receipt of letters from all over the world testifies that his efforts have been appreciated by a grateful public. But still, though highly pleased with the results, he decided to make further progress, remembering the old Southern adage, that the world does move, and we must move with it. He came to the conclusion that *The Art Amateur* could be made of a more handy size, and a year ago began experimenting with that end in view. To-day he presents to his readers a superb art magazine of better proportions than before, containing eight more pages and an extra supplement. Though this has necessitated an enormous outlay, yet he feels that it will be more than counterbalanced by the great advantage afforded to the readers and subscribers.

The following pleasant letter from Mr. Charles H. Simms, Assistant Director of Liberal Arts at the Paris Exposition, has reference to *The Art Amateur's* principal exhibit there—a copy of its last volume, bound by Mr. John Van Oost in hand-wrought silver. It was feared that the volume might have been shipped on the ill-fated steamer *Paullac*, which is now given up for lost. Mr. Simms's letter shows, however, that our exhibit has safely reached its destination, and has made somewhat of a sensation among our European contemporaries.

DEAR SIR: Replying to your favor of the 17th inst. to Commissioner-General Peck, permit me to say that the same has been referred to me for attention, as the exhibit of publications will be in this department. Your publication, *The Art Amateur*, has reached here safely, and I have installed the same in the case in the general headquarters of the Publishers' Building. It has attracted a great deal of attention, owing to the magnificent binding and the artistic pictures in the book.

Permit me to say that I feel especially grateful to you for furnishing this department with such a fine exhibit.

Respectfully yours,

CHARLES H. SIMMS,

Assistant Director of Liberal Arts and Chemical Industries.

The Hall of Fame, to be erected in the grounds of Columbia College, in New York City, is itself in a way to become more famous, before it is built, than the German Walhalla, the French Pantheon and the English Westminster Abbey, all put together. As an advertising scheme nothing could be happier than the sandwiching of a score

or so of able editors between the Supreme Court judges, on the one hand, and a lot of learned professors and college presidents on the other in the list of judges to determine who are to be honored with pictures, statues and inscriptions. The plan is also commendable from another point of view, for the editors may be expected to leave the whole mass with disinterestedness and to perform their duties with a conscientious regard to the desires of a public now alive. The college folk will take care of the fame of their respected founders, and the chief justices will, of course, vote for themselves as the persons most worthy of commemoration, but the editors may be trusted to sink their private ambitions and interests and to vote enthusiastically for real popular heroes.

Art is not represented on the jury, but artists, it is well to remember, will have all to say in the long run. What is easier than for a painter or a sculptor to add an inch to the statue of his favorite hero, philosopher or poet, and correspondingly to belittle those whom he may dislike? A fat person in every-day modern dress will be—nay, must be, shoved into the background, while such picturesque individuals as Governor Roosevelt (in his Rough Rider costume) and Colonel William F. Cody (in his great act of turning his back on the image of Napoleon I.) will be made most conspicuous. Would it not be better, then, to leave the choice altogether to the artists and the journalists, reserving a certain amount of space for inscriptions in honor of the legal luminaries and the eminent pork packers, steel manufacturers and others who have won the good will of the universities by force of dollars?

If the artists are consulted, they will, doubtless, take the unassailable position that this country is heir to all the ages, and, therefore, to all the picturesquely dressed heroes of antiquity. Taking a hint from Plutarch, they will be for placing Epaminondas beside Mad Anthony Wayne, for coupling Boadicea with Molly Pitcher as two first-rate fighting women, for associating Red Jacket with Barbarossa—a lovely harmony in reds—Chatterton in his garret with Poe in the Baltimore gutter, Thoreau with Timon of Athens, and Jason and his Argonauts with the American Argonauts of '49. In this way their work would be at once instructive and decorative, inspired by the loftiest patriotism and the broadest humanity. Mr. La Farge, who has been examining into the matter in behalf of the Mural Painters, is said to be of the opinion that by closing up certain unnecessary windows there will be space enough for all, and that no deserving American will have to be crowded in order to make room for his prototype. The hall will occupy the terrace basement in front of the Library, and will be surmounted by a handsome open colonnade decorated with statues and groups in bronze.

The death of Mihaly Munkacsy has removed a figure once prominent in French art and a favorite with

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American picture buyers. For years he has been unable to paint in consequence of a paralytic stroke. Brooding over his condition, he became violently insane, and had to be removed to the asylum, where he died. His robust but heavy and gloomy style, suited to such pictures as "The Condemned," which made him famous, is as decidedly unsuited to the subjects drawn from fashionable life and the portraits which kept him busy for years after his arrival in Paris. A painful impression of inadequacy is produced by his "Christ Before Pilate" and his "Milton Dictating to His Daughters," the latter now in the Lenox Library, New York. Others of his pictures which are in this country are the "Visit to the Baby," in the Stewart collection; "The Pawnbroker's Shop," the "Two Families," in the Vanderbilt collection, and the "Last Hours of Mozart," belonging to General R. A. Alger. Munkacsy was born in 1844, in the village of Munkacs, in Hungary, but was of Jewish, not Hungarian, stock.

A small exhibition of engravings, in colors, suitable for school-room decoration, held at the Arts Club, to which The Art Amateur made a modest contribution of a dozen of its color studies, was more successful than we dared to hope. We are obliged to say, however, that other American exhibits did not show to advantage when compared with the foreign prints that were on view. These last were in few colors, and were, therefore, inexpensive and inoffensive, while some of the American prints, colored up regardless of cost, were dreadful examples of "how not to do it."

The Arts Club, by the way, is to extend its gallery, library and other facilities by taking in two neighboring houses. The gallery space can be doubled when required, and there will be provision for the proper display of stained glass. Sleeping accommodations will be provided for out-of-town members. We are happy to note this evidence of progress and prosperity. At the same time, we would suggest to the management to give fewer exhibitions more thoroughly organized. It is physically impossible to give attractive and useful monthly exhibitions when, as is often the case with those of the Arts Club, the exhibits have to be forwarded from all over the United States. Taking into consideration its limitations as to time and space, the Club has done wonders.

Since The Art Amateur directed attention to the uncommon boldness of dealers in faked pictures the daily press has taken up the subject, and with good results. The New York Herald is especially to be congratulated on its successful exposure of one of these unscrupulous persons, who now, it is likely, will "keep dark" for awhile. From the New Orleans Times-Democrat we learn that another of the fraternity has been buying up old pictures, or rather daubs, in that city for the sake of the old canvas and the old frames, which, he said, would "come in handy"—for the manufacture of old masters by modern painters, no doubt. Publicity is, as a rule, the only punishment that can be inflicted on these people, for they are too clever to get themselves in the grasp of the law. But publicity they fear, because it spoils their trade. When it is generally known that the glib but irresponsible and unknown peddler of old paintings is probably a cheat, people will buy only of established and responsible dealers. For this reason we hope the press will continue the crusade against them, though it may not always be possible to bring forward such unmistakable testimony as that recently printed by the Herald.

There are fashions in frauds, as in most other things. Some years ago collectors, finding that fragments of genuine antique terra cottas might be had from respectable dealers for a few dollars each, and statuettes reconstructed from fragments for reasonable sums, began to desire with all their souls statuettes and groups which

had never been broken. Now these, when genuine, are exceedingly rare, almost everything of the sort having been broken, as a sacrifice, before being placed in the tombs where they are found. Their rarity was precisely the reason why they were so much desired. But the forgers were attracted by the high prices offered, and the demand created an abundant supply, so abundant, indeed, that collectors took fright. Recently they have begun to require that the statuettes offered to them should show ancient fractures, and now all the so-called "Tanagras" arriving here, false or real, have been broken in bits and clumsily put together again with glue.

A certain class of terra-cottas, which has long been suspected, although there are many examples of it in the museums, is still in great demand, judging from the rapidity with which a recent importation is being sold. Several pieces were bought, it is said, for the Boston Museum. Others have passed, at good prices, into the hands of New York collectors. We will not try to decide off-hand a question over which learned professors have been at loggerheads for a decade. There may be genuine antiques among these terra-cottas, formerly ascribed to Smyrna or to Myrinna, and now to Eretria in Eubœa, though the latter town was destroyed in the Persian wars and the figures are much later, if they belong to antiquity at all. But what is sure is that their only attraction is a certain affected and lascivious grace, accompanied by poverty of design and weakness of modelling, and unlike anything that we find elsewhere in ancient art. Yet these are the things which our collectors of antiquities seem now to prefer, and, accordingly, little else is now smuggled out of Greece to this country, or, as the case may be, imported from Paris workshops.

The contract for the New York State Building at the Buffalo Pan-American Exposition has been awarded to George F. Cary, of Buffalo. This will be a permanent structure of white marble, classic in design, and after the Exposition will become the home of the Buffalo Historical Society.

The proposal made by Mr. Carrere to remove the temporary Dewey Arch to the Buffalo Exposition grounds in time for the opening of that great show is a good one and should be acted upon. By that time the Committee will, we have no doubt, be able to begin work upon the permanent arch. The appropriation just voted by the City Council for the repair of the temporary structure will be sufficient to keep it in good condition. The temporary arch belongs to the city. It would be well for the management of the Exposition to offer a round sum for it, on the understanding that the money be turned over to the fund for the permanent arch.

Mr. David Clark, a copy of whose beautiful painting, "Blossom Time," we gave as a color study with our March number, does us the honor to write us from Hawthorne, N. J.: "I was very much pleased," he says, "with the reproduction of my water-color in your March issue. It was really, and not only in name, a fac-simile." Praise from our artist contributors is always welcome, and is not less sweet because we know it is deserved.

We are happy to announce the appointment of our art editor, Mr. Roger Riordan, who has been connected with The Art Amateur from the beginning of its career, as one of the jurors in the Department of Varied Industries at the Paris Exposition. This we are justified in regarding as a compliment to The Art Amateur and an acknowledgment of its unique position as the only considerable art magazine in America. During the progress of the exposition Mr. Riordan will furnish us with articles on its artistic and industrial aspects, which we expect will be found of the greatest interest and value to our readers.

THE ART AMATEUR.

DRAWING IN THE HIGH SCHOOLS.

AN INTERVIEW WITH MR. A. VANCE CHURCHILL, A.M.

THE subject of drawing in the public schools is one of perennial interest. The Art Amateur has already presented the views of several well-known educators, and has, on occasion, stated its own views freely. But the question is a practical one, not to be determined by theory solely. Much must depend on circumstances and the most opportune means of dealing with them, and much on the personality of the teacher. We therefore think it well to supplement what we have already published with further statements, which may throw light on the various sides of the problem. The Director of the Department of Fine Arts of the Teachers' College, affiliated with Columbia University, Mr. Alfred Vance Churchill, having kindly consented to be interviewed on the subject, we are enabled to present the following synopsis of his views, which should be of uncommon interest, as they may be expected to govern and direct the efforts of hundreds of teachers in the State of New York, and, through them, and also in more direct ways, to influence art education throughout the country.

As preliminary to all discussion of the subject Mr. Churchill insists on recognition of the fact that art instruction in the high schools is not intended to produce artists, but mainly to develop appreciation of art and of the beautiful. He believes this to be an essential part of a thorough, all-round education. But any real appreciation of art is difficult, if not impossible, to a person who has had no practice. Accordingly, he would require the practice of drawing as the principal means to educate the judgment, the taste, and the imagination. This practice also serves the purpose of all manual training as a corrective of the tendency of other studies to fill the mind with abstractions, and as bringing the pupils directly into touch with facts. And he would not have the economic value of such teaching ignored. It is to the institutions planted by Colbert under Louis XIV. that France owes her present pre-eminence in art industries. It is owing to her efforts in public art education that England, the most practical of nations, has become a close rival to France. Other European countries have followed suit, to their distinct economic advantage. If we are to compete with them, we must foster and promote the cause of art education.

At present this work has to be pursued under difficulties. As in the case of any new study, the means are inadequate, and, such as they are, are not always applied in the best manner. Mistakes are made, even by clever and enthusiastic instructors, and too little time is devoted to the study. All these have to be overcome, and may be quickly overcome if more liberal appropriations can be obtained, and if really competent teachers can be assured of salaries proportionate to their merits. For instance, the term at the Teachers' College is, at present, only two years. It should be four. And if teachers could only be certain that greater ability in this line would receive proper recognition, they would eagerly avail themselves of a four years' course. At present it is impossible to give such an education as a fully equipped art school would give. Nevertheless, the aim must be to approach that standard as closely as possible.

To do this, the chief means is unquestionably the study of drawing. To it must be added endeavors to make the pupils familiar with the masterpieces of art through casts from statuary, photographs, or good engravings after the masterpieces of painting, and visits to picture galleries and museums. Sketching and original design should also be encouraged. The person who has made even a poor design for a book-cover is better able to appreciate a good piece of design than formerly. In connection with design, pupils should be made as familiar as possible with the means by which the design is to be carried out.

To do all this thoroughly, it must be admitted, would take much more time and greater facilities than are now commonly to be had. On this account, again, drawing must take first place, as being not only the most important, but

also the most available means of art education. The pupils of our high schools come to them usually with very little preparatory training in art or in the proper use of their eyes. But they come at an age when they can be treated as mature beings. The teacher's first effort should, therefore, be to upset their preconceived Philistine notions as to form. The average pupil will, for instance, draw lines which he knows through his other senses and his reason to be horizontal as though they appeared horizontal to the eye. But this they seldom do. To rid him of this prejudice, he should be made to draw a rectangular object, placed above the eye—a box placed upon a shelf, or the corners of the walls and ceiling. As his drawing will be far wrong, he should be made to correct it by taking the slant of the lines with his pencil. This exercise repeated for a short time every day for one or two weeks will destroy his false notion that things should look flat because they are flat. In a similar manner he should be taught to rectify the blunders which he will commit in proportion by taking measurements with his pencil, and by means of a plumb-line and a string or pencil, held horizontally, to measure the relation of important points in the object to the horizon and to a perpendicular line. He should be taught—that is, to note, how much lower one shoulder is than another in a standing figure; how much the attitude varies from the perpendicular.

In connection with the measurement of slants the nature of the picture-plane should be explained to the pupils, who may be supposed to be old enough to understand a clear explanation. This should not be burdened with any perspective demonstration. Instead, recourse should be had to the familiar pane of glass, held at right angles to the line of vision—that is, the line from the eye to the object. The drawing should be like a tracing made on this transparent picture-plane, and the pencil, in taking measurements, should be supposed to lie upon it.

Those three points are made essential in all good drawing schools. But as to the practice of blocking out the form, good instructors differ considerably. Some require that point shall be connected with point by straight lines, while others prefer a freer method. Mr. Churchill advises a first blocking out with straight lines very lightly drawn. It is, of course, obvious that in any such object as the human figure the selection of the points from which measurements are to be taken is a matter of capital importance; but any discussion of this would lead us beyond the limits of the present article.

Among the special difficulties that beset the high-school teacher of drawing are the size of his class and the short time available. He cannot make his instruction so personal as it usually is in our art schools. He must watch the whole class. As regards the measuring operations, he can accustom himself to tell from his place at the rear by the position of the student's pencil when he is measuring proportions or taking slants incorrectly. If he will write upon the blackboard the principles governing the four points enumerated—slants, proportions, relation to perpendicular and horizontal lines, and blocking out—he will be able to call the pupil's attention to his fault by a simple reference to the blackboard. This takes the place of the elaborate directions given in some systems of teaching drawing by means of copies. It enables the teacher to accomplish more than he could without such aids in his present circumstances, but it by no means relieves him of work or responsibility.

The danger of the method, as of all methods, is that it is possible to make it too mechanical. But this may be obviated by giving, say, the first twenty minutes to absolutely free drawing by the eye and the unaided judgment, and the remainder of the time to correcting the drawing thus made by means of measurements.

THE death of Falguière removes another of the talented men who have given lustre to the contemporary French school of sculpture. Roll, Carpeaux, and Barye, who preceded him, were greater, but he has left none behind of equal merit, if we except the enigmatical Rodin.



THE COLLECTOR.

THE really good collector goes to an auction-room for no other purpose than to buy, and provides during his lifetime a permanent home for his treasures by presenting them to some museum, library, or other public institution. Why, indeed, collect if the objects brought together with more or less intelligence, taste, and labor are to be dispersed to the four winds after you are dead? There is little glory in buying "for a rise," and none in buying what everybody appreciates. The true collector buys to make his collection more valuable, and when that is completed, he places it—his work in a very important sense—where it may be studied and enjoyed, as a whole, by all who are capable of deriving knowledge or pleasure from it. Mr. S. P. Avery is a collector of this sort. He has made several gifts to the Metropolitan Museum, and has quite recently made a present to the New York Public Library of 17,000 etchings, lithographs, photographs, and volumes illustrated by these arts, which he has been some thirty years collecting. The etchings, by Whistler, Fortuny, Meryon, Haden, and other modern artists, fill 164 portfolios, the lithographs 23, and the bound volumes are 69 in number. The collection includes a complete set of Turner's "Liber Studiorum," with proofs of the outline etchings, first states of the mezzotints, published and unpublished, and photographs from the original drawings.

THE fate of the Peel collection should be an object lesson to collectors who think it safe to leave their collections in the family. The statuary and pictures brought together with infinite pains by the great Sir Robert have been scattered by his unworthy descendant and namesake. The marble busts include likenesses of most of the celebrated contemporaries of the collector, among them Garrick, Fox, Nelson, Rousseau, Voltaire, the Duke of Wellington, Franklin, and Washington. The most important of the paintings are the two portraits by Van Dyke of a Genoese senator and his wife. These, as Sir Thomas Lawrence has said, are "entirely free from the ravages of repair." Among the antiquities was a great Etruscan vase, unmatched outside of the British Museum. The following are among the principal prices obtained: A bust of Sir Walter Scott, by Chantrey, £2250. The two portraits by Van Dyke, mentioned above, were sold as one lot for 24,250 guineas. The purchasers of cheap Van Dykes should take notice.

By a regrettable accident the illustrations to our article "Figures and Emblems on Chinese Porcelains," in the May number of *The Art Amateur*, were not credited, as they should have been, to the American Art Association. Several of the pieces figured brought high prices at the Oastler sale.

THE funeral services of the late James Mensell Constable, held May 16th at Trinity Chapel, in Twenty-fifth Street, conducted by the Rev. Dr. Morgan Dix and the Revs. William M. Grosvenor, Frank M. German, Alban Richey, and J. H. Watson, were attended by a crowd of

notable persons. Among them were representatives of the Bank of New York, the Bank for Merchants' Clerks' Savings, the Museum of Natural History, and the Chamber of Commerce of New York. Morris K. Jesup, Charles Stewart Smith, Edward F. Delancey, E. S. Mason, John Sloane, Alexander E. Orr, Samuel D. Babcock, and Frank M. Hurlburt were the pall-bearers. Mr. Constable, who was born in England, was well known as an intelligent lover of the fine arts.

THE art season of 1899-1900 has, on the whole, been a fairly good one, though it has not quite borne out the promise of its start. Some of the most notable results are the continued rise in price of good paintings of the Barbizon school; the tendency, very marked in England, to leave the old English painters for the modern, particularly the more noted of the pre-Raphaelite group, such as Burne-Jones and Rossetti; the greater appreciation in France of the paintings of Claude Monet, Sisley, and other Impressionists; the revival of interest in Chinese art, owing to the Oastler sale, and the multiplication of fraudulent imitations of all sorts, which should warn collectors to be more than ever careful with whom they deal.

THOUGH the season is practically over, the summer visitors to New York will be able to enjoy several permanent exhibitions of works of art. There will be one at the National Arts Club of pictures by members; at Bous-sod, Valadon & Co.'s may be seen the latest etchings and drawings by Helleu, including a spirited portrait of Mrs. Burke Roche; at Knoedler's there is the delightful cottage interior with a mother and two children, by Josef Israels, which figured at the Chicago World's Fair, and Winslow Homer's celebrated "Deer Hunt in the Adirondacks," together with a magnificent Ziem, "The Bosphorus," and several excellent pictures by Billotti. Proofs of most important new etchings and engravings now in progress will be shown at Schaus's gallery, and at Keppel's Mr. Fitz-Roy Carrington has arranged the first complete exhibition of photographs of the works of Sir Edward Burne-Jones which has been made in America.

THE engraving of the seal of the Shah of Persia which we print this month should have accompanied the other specimens of modern Persian calligraphy and illumination which by the kindness of Mr. Dikran G. Kelekian we were enabled to give in April. The seal is impressed in India ink; the surrounding ornaments are drawn in gold and colors.

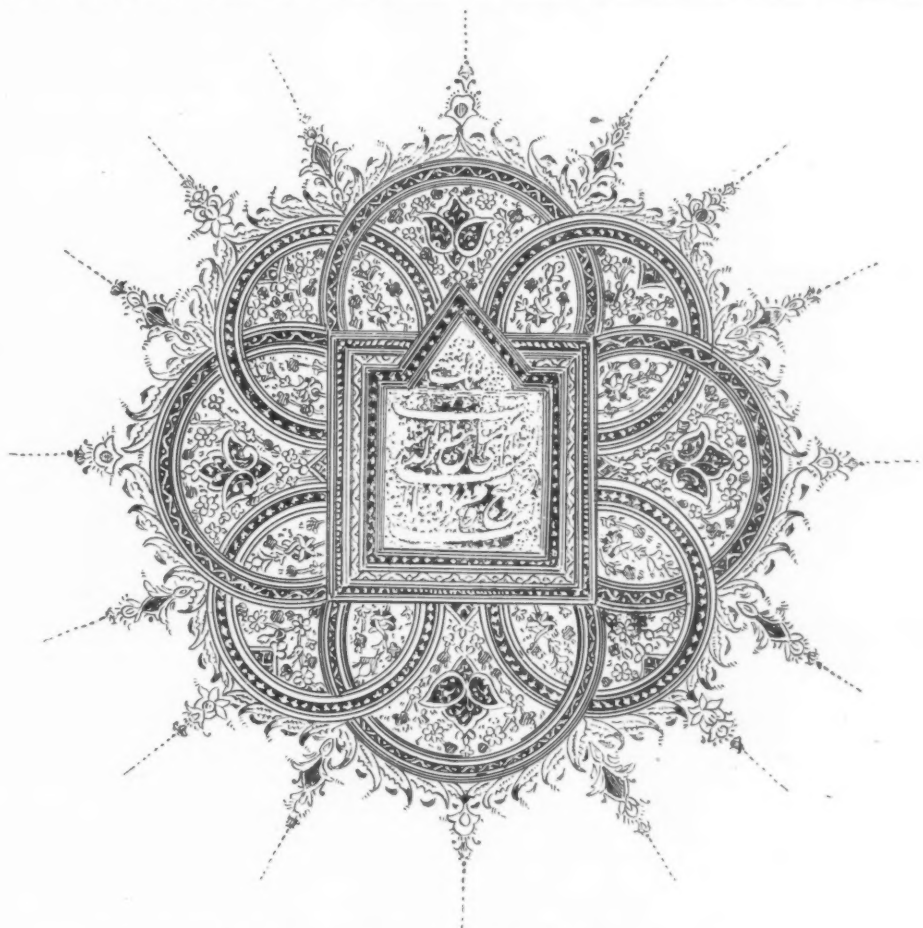
THE recent discoveries at Cnossos, the ancient capital of Crete, may well excite the archaeological imagination. Professor Evans, director of the Ashmolean Museum at Oxford, who is conducting the excavations there, reports the unearthing of important remains of a palace of the Mycenaean period, including a portion of a large fresco, a life-size figure of a girl in the costume of the period, holding a long vase, or amphora. The colors of the painting are still brilliant, and the form is said to be more graceful than any other known to be of the time. More important still is the discovery of a library of clay

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tablets in the as yet undeciphered Cretan script, which gives hope that the mystery of the Cretan writing will be solved, and that we shall soon be in possession of authentic information regarding many ancient worthies known in fable and in art, and also of the divinities with whom they seem to have been confounded. In a year or two—for the mills of the archæologists grind slowly—we may be reading the true stories of the Minotaur, of Theseus and Ariadne, of Dædalus and the Labyrinth, and may know the entire history of the island empire, the existence of which has long been suspected from scattered coins and engraved gems and vague allusions in the poets.

THE lover of antiquity may rejoice, too, in the recent

Moore collection at Christie's, May 4th, were a surprise even to the dealers. The "Standard Bearer," by Meissonier, brought £2625; Millet's "The Sower," £892; Munkacsy's "After Dessert," a family grouped at table in a seventeenth-century interior, £294; a small "Landscape," by Theodore Rousseau, £315; a Troyon, a landscape with cattle standing in a stream, £2677 10s. Early English paintings brought comparatively small sums, a Constable, "Dedham Vale," going for £178 and a portrait of the Duchess of Grafton, by Gainsborough, which had been in Lord Churchill's collection, for £189. On the other hand, a study by Burne-Jones, "The Earth Mother," brought £320, and a Millais, "The Cuckoo," £1627. Rossetti's "Proserpina" fetched £336. A small Whistler, "The Beach," was bought for £131



THE SEAL OF THE SHAH OF PERSIA, ATTACHED TO THE DOCUMENT PRESENTED TO MR. DIKRAN KELEKIAN.

introduction in Congress of two bills for the preservation of American prehistoric monuments. We have to thank Mr. Shafroth, of Colorado, and Mr. Dolliver, of Iowa, for these timely efforts to awaken Congress to the necessity of preserving from destruction monuments which are of inestimable value not only for the study of prehistoric conditions on this continent, but for the light which they throw upon the early progress of civilization in Europe. Distant in space, and probably also in time, as the existing traces of early American Indian essays toward civilization are from the remains of the Mycenaean time in Greece, in Crete, and in Asia Minor, still there are many and fruitful analogies between them, and as excavation and scientific study proceed we shall find that similar conditions have everywhere produced similar results.

THE prices obtained at the sale of the Bloomfield

by Boussod, Valadon & Co. Two fine Sèvres vases brought £3660.

At the Outdoor Art Convention, to be held in Chicago, June 5th to 7th, papers on "Municipal Improvement" will be offered by Mrs. Edwin D. Mead and Mr. Albert Kelsey, president of the Architectural League of America. Mrs. Cyrus H. McCormick will present a paper on "Landscape Gardens," and Director William R. Smith, of the Botanic Gardens at Washington, and Mr. William M. R. French, of the Chicago Art Institute, will speak on allied subjects. Mr. William Ordway Partridge will speak on outdoor sculpture, and Messrs. J. H. Pattison and E. L. Shuey, of Dayton, O., will tell what has been done toward beautifying the surroundings of factory buildings and the homes of factory employes. The convention should give a notable impulse to the cause for which it has been called together.

THE ART AMATEUR.

"THE COMPLETE WORK OF REMBRANDT."*



THIS great work, issued in magnificent style by the well-known Paris house of Charles Sedelmeyer (6 Rue de la Rochefoucauld), the fourth volume, dealing with one of the most important periods of the artist's life, that included between the dates 1637-45, has just been issued. In his Introduction, Dr. Bode, of whose qualities as biographer and critic we have already spoken, marks this as the beginning of the period of maturity in Rembrandt's career. Up to 1637 his work was more or less tentative. After 1660 signs of old age and failing powers, aggravated by monetary and domestic troubles, begin to show themselves. Within the twenty-three years, the first eight of which are covered by the present volume, his genius was at its height; he showed no less imaginative and creative energy than in his early years, but far more variety and depth of emotion and a greater mastery over his art. In the years now under review he was still advancing in technique, chiefly in that subtle and artful management of light and shade in which he remains without an equal. His system of lighting now becomes idealistic, derived from his early studies of illumination. As compared with them, the works of this period show much more delicacy in the reflections and in the transitions from light to dark, and, at the same time, local color has become circumscribed; the pictures, whether portraits, landscapes or interiors, are mainly in monochrome of a rich, golden-brownish tint, heightened and relieved with touches of red, green, blue and other colors.

Rembrandt's first pure landscape composition is dated 1638. It is an effect of light almost without local color. As in his other landscapes, his object was to express an emotional mood. Even when they are transcripts of actual sites, his landscape compositions are always modified to render more completely the spirit of the scene as it affected him. For the same reason, the atmospheric effect usually was made more important than the topography. A flat plain in a storm may be made much more impressive than a mountainous landscape in open sunshine. When figures are introduced, the subject chosen, usually from the Bible, is in harmony with the scene. Thus the "Good Samaritan," in the Cracow gallery, helps along the wounded man, borne on his horse in the midst of a storm, which adds greatly to the pathos of the subject, and the "Preaching of St. John the Baptist," in the Berlin gallery, takes place on an eminence in a wild and rocky country. Similarly, in the "Mountain City in a Storm," in the Ducal gallery of Brunswick, the effect of the lowering sky, the sudden burst of light that brings out the buildings in the middle distance, and the rush of the torrent that sweeps through the broken arch of the viaduct, is enhanced by the introduction of a travelling carriage. Rembrandt's dramatic vein is always in evidence. In this last-mentioned picture the general golden-brown tone is relieved by patches of blue sky and touches of dark green and red in the shadowed foreground.

From the inventory of the artist's effects, made out at the time of his bankruptcy, we glean that he possessed several still-life pictures, probably painted by his pupils and retouched by himself. There are also pictures, entirely by Rembrandt, which may best be classed as still-lives, though here, again, Rembrandt was not satisfied without some suggestion of a "story." Two of the pictures illustrated in the present volume of Dr. Bode's work belong to this category. "A Sportsman with a Bittern," in the Dresden gallery, may serve as an example. The sportsman is Rembrandt himself. In his left hand he holds his gun, while with the right he holds up his game, which he is about to hang to a nail, in such a manner that the light comes full upon the plumage of the bird, which is

thoroughly worked out, while the figure, in the shadow, is very sketchily treated.

Of the biblical and religious figure compositions of the period, all of which are handsomely illustrated, we will mention as examples only the "Dismissal of Hagar," in the Ionides collection at Brighton, and the celebrated little "Holy Family," in the Louvre.

But of all Rembrandt's figure pictures, that called the "Night Watch" is certainly the most talked of, and has been the subject of the greatest amount of controversy. It bears the same relation to this period as the "Anatomy Lesson" does to that which preceded and "The Syndics" to that which followed it. It is, therefore, one of the three most important of Rembrandt's masterpieces, and, perhaps, the most important of the three. Nevertheless, it has suffered so much from repainting, from the darkening of the varnish and from the bad light in which it was hung, that even so good a judge as Fromentin found it disappointing. The mistaken title by which it has been so long known is due to the same conditions. The proper title, Dr. Bode declares, is "The Young Lord of Pummerland (Franz Banning Cocq) Gives His Lieutenant, the Lord of Vlaardingen, the Order to March Out His Troop." The picture was exhibited at Amsterdam in 1898 in a good light, and it was evident to all who then saw it that a daylight effect was intended, though one in which a sudden irruption of light into the dark shadow through which the troop of spearmen is marching picks out the principal figures in a way to give some excuse for the misnomer so long imposed upon it.

There are two ancient copies of the "March Out," as the work ought to be called, one in the National Gallery, London, and one in the possession of the descendants of Franz Banning Cocq, from which it would appear that the picture had originally been considerably larger and had included three more figures than now appear in it. Dr. Bode thinks it possible, though not likely, that the copyist, Gerrit Lundens, may have added these, as he has taken other liberties with the composition. Even as it is, the "March Out" is Rembrandt's largest picture.

Several of the best portraits of this period are in America, and we refer to these elsewhere. But we may call attention to the characteristic self-portrait dated 1640, which is one of the gems of the National gallery, and to the portrait of "Saskia Holding a Pink" in the Dresden gallery, which was painted in 1641.

As in the other volumes, previously reviewed, the reproductions include every picture belonging to the period under consideration. All are photogravures on plate paper of the full size of the page, except the reproduction of the "March Out," which is a double-page plate. It will take four more volumes and a supplement to finish the work, making it the most extended and the most complete literary and artistic monument ever built up to the fame of any painter.

THE annual exhibition of oil paintings by the Salmagundi Club included a few notable and many promising canvases. "The Haystacks," by Paul Louis Dessar, very properly accorded a place of honor on the line, is a fine bit of rich, warm color; Mr. J. F. Murphy's "October Gleams," an interesting composition in light and shade, and Mr. J. Redding Kelly's view of the United States Iron-Works, at Bethlehem, Pa., seen from a distance over the tree tops, is a broadly painted, well-balanced study. Mr. Kelly is new to us, but we hope to see more of his work. Less stimulating but fairly satisfactory are Irving Couse's old French peasant digging potatoes, his little daughter looking on, which has captured the W. F. Proctor prize; Mr. R. M. Shurtleff's "In the Forest;" Mr. C. Myles Collier's "After the Storm," and "The Hollyhocks," by Gaingero Yeto. And there is promise in Mr. J. Allen St. John's portrait of a little girl, in Mr. L. A. Joseph's "The Answer"—girl at desk writing—Mr. John P. Cuyler's "Study," Mr. George Elmer Browne's "Winter," and Mr. H. D. Nichols's "Noank Bay."

* By Wilhelm Bode. Volume IV. Charles Sedelmeyer, Publisher.

THE ART AMATEUR.



"THE FLOWER GIRL." FROM THE PAINTING BY SARAH E. BLACKSTONE.

THE ART AMATEUR.



"THE RACE." PEN SKETCH BY EUGÈNE COURBOIN.

PEN DRAWING FOR REPRODUCTION.

THE present number of *The Art Amateur* presents an uncommon variety of excellent examples for the draughtsman in pen and ink. It is one of the most abstract and, at the same time, one of the most arbitrary of the pictorial arts, and for these reasons, good examples are most necessary to the beginner. If he goes directly to nature he will not know what to choose nor what to leave out. It is, therefore, most essential that he should study the works of others and copy them until he has a thorough understanding of his tool, the pen, and knows precisely what can be done with it. After that he will "go to nature," just as he would after having acquired a working acquaintance with any other medium.

Let us begin with a couple of figure subjects. The "Officer of the Dragoons," by Hyon, is a good study of the figure in repose, finished as far as is desirable in an engraving of the size, which reminds us to say that the original drawing was much larger; but it is always necessary in drawing for reproduction by photographic process to count upon the work being much reduced. Consequently the lines in your drawing must be kept bolder and more open than those in the engraving. The principal things to notice are the management of the reflected lights on the horse—which help out the modelling considerably—the lifelike pose of the soldier, and the skilful introduction of vigorous blacks, which give a lively indication of color.

A still better example, precisely because it is not carried so far, is the "Foot Race," after Eugène Courboin. The action of the two leading figures is exaggerated. The artist has apparently tried to take a hint from an instantaneous photograph, always a dangerous thing to do, for we do not see sharp, instantaneous images of objects in motion. What we see are rather indistinct composites of such images, of which we naturally remember only the most characteristic or the most graceful. The figures following convey the idea of motion (running, jumping, falling) much better than the foremost figures do. Every line in them is a result of the artist's required knowledge, and there is no attempt to photograph the figures as they may have appeared at any one instant. But apart from this there is much to be learned from the drawing. Consider the various attitudes and expressions of the group of resting athletes rendered with the line alone; take a magnifying-glass and see how simply the groups in the distance are given, and how this relative simplicity helps as much as their small size to keep them in place; observe that there is practically only the one tint of gray in the picture, and that a mere change of direction in the lines that compose the tint is sufficient to distinguish the trees in the background from the hurdle over which the young men are jumping in the foreground.

The decorative panel after Burger, given in the supple-

ment, shows still another way of rendering the figure. In this case the black spaces are the most important elements in the color scheme. They are conventional, for the girl's bodice could hardly be, in nature, of exactly the same tone as her hair. The shadows behind the lilies of the valley and the dandelions are again of the same black, which could not be in nature. We accept all this for the sake of the effect and without regard to verisimilitude. It will be good practice for the student to copy the gray background without niggling, blotting or scrawling, and so as to keep an even tone like that in the original.

The ornamental headings in this number show how flowers and landscapes may be treated so as to secure a richness of effect hardly to be expected from such simple means. The dotted background in the upper part of one of them is made by drawing little circles close together with the pen. It is in imitation of a very old form of wood-engraving, called stipple, or *criblé*, which was done by simply jabbing the point of the graver into the wood block and turning the latter around. But this imitation is quite allowable, for it is easily produced and has often a very good ornamental effect. Here it contrasts agreeably with the straight-lined tint in the lower part of the design and with the solid blacks of the leaves. The daisy and farmhouse design is more complicated. There are several varieties of line and texture in it. The lines in the sky convey the idea of clouds in motion. The black masses of trees, though wrong in value, are flat, as objects appear in the distance, while the bushes in the foreground are brought nearer to the eye by the few dots of white that indicate their foliage. The grass and flowers are denoted by short, upright lines with little ellipses interspersed. Against all this the daisies, which are supposed to be quite near the eye, are brought out strongly by a heavy black outline, with an additional white outline where they come against the dark masses.

The student of landscape will find it profitable to study the full-page plate, "The Stream," over and over. It is full of instruction in branch drawing, in the rendering of bark and foliage and the textures of tiled roofs and rank grass. But it is mainly important as a study of moving water. The motion is rendered altogether by means of the reflections, yet the average draughtsman, paying strict attention to the reflections, would never obtain the mo-



"OFFICER OF THE DRAGOONS." BY G. HYON.

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"THE STREAM." PEN DRAWING BY M. CONSÉE.

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tion. The lesson that the drawing teaches is that you must use the lesser truth to bring out the more important one. Here the lesser truth is that the reflections reverse the forms of the trees on the bank, but distorted; the greater truth is that the distortion is caused by the heaping up of the swiftly moving water in the narrow channel.

To the student of flowers, whether in pen and ink or any other medium, we cannot too highly commend the excellent study of a drooping branch full of leaves, flowers and berries by Miss Hallowell. It has all the good qualities which the pen-draughtsman should strive to secure—simplicity, directness and delicacy.

PAINTING IN WATER-COLORS.

VII.

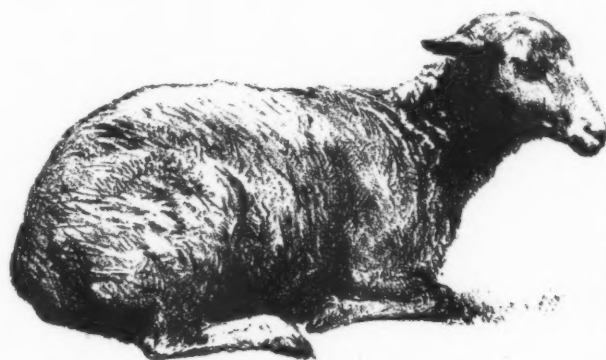
If opportunities are equal, the student of animal life in water-colors will find it best to begin with birds. Their forms are more easy to draw and to remember than those of quadrupeds, and they can be studied to a certain extent from stuffed specimens.

Let us enumerate a few that are always at hand and are easily studied. The English sparrow, who is now thoroughly naturalized in our cities, is not exactly a good poser, but he is amusing. His plumage can be represented with a palette composed of Ivory Black, Bistre, Raw Sienna, Ochre and a very little Rose Madder to mix with the other colors to give the reddish cast which frequently appears, especially in the head. The same colors will do for many common birds—catbird, chickadee, song sparrow, bobolink, and so forth—and adding to it a few brighter tones of yellow, green, russet and carmine for almost all wild birds. The iridescent blacks of swallows, crows, and so forth, can be rendered with India Ink or Ivory Black, using Cobalt and Carmine or Rose Madder in the reflections. But certain birds, and these the most interesting to paint, require a fuller palette, such as the kingfisher, the scarlet tanager, and many foreign birds, parrots, toucans, humming-birds and the like.

It is desirable for many reasons to study farm fowl: they are near at hand, they are interesting adjuncts to a cattle piece or any farmyard scene, and they are large enough to be studied on a more important scale than most wild birds. Here, again, the palette of browns, grays and russets is most serviceable, though you will want Crimson and Vermilion for the cock's comb and wattles, and Cobalt, Ultramarine, and Veronese Green in addition for the drake's neck and wings.

Useful mixtures of tones are Raw Sienna and a little Vermilion for the bills and webbed feet of the geese; gray for their shadows, mixed with a little blue or yellow, or a little Purple Madder if in strong sunshine; Sepia with a little Ivory Black or Ultramarine for the tones between brown and gray of many species of poultry, Burnt Sienna and Sepia for russet.

Pigeons offer a great variety of tints, and the iridescent plumage of the head and neck in several varieties is very interesting to paint, with Cobalt, Rose Madder, Veronese Green, and a little Burnt Sienna and Sepia. The reflec-



tions must be studied with much care; they are frequently pale blue, rose color or yellowish.

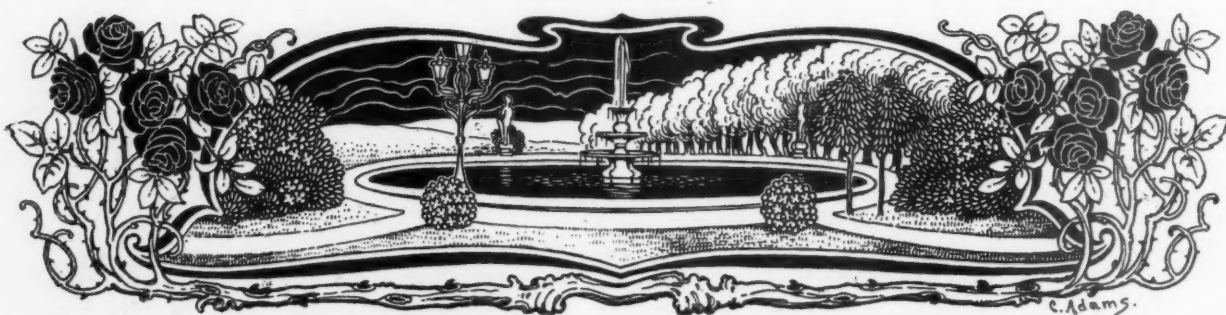
If you want to paint the quadrupeds—horses, cattle, sheep and so forth—preliminary studies are absolutely necessary. Even after you have learned to draw and paint from the life the human figure, it is quite a new study to learn to draw and paint the different beasts, each with a character of its own. One must, above all things, render the movement of the animal, and this is seldom done at the first effort. What can be done is to make good and useful sketches for tone and value, with so much of the character and form of the animal as can be got without trying too hard for them. They will come with practice; meanwhile get at least the relation of tone of the animal with the background. If you begin in this way, your very first studies will always be of use to you and will be worth keeping, even though badly out of drawing. As you become more sure of the color relations, you can give more attention to the drawing, and from sketches proceed to make regular studies.

In painting cattle in a landscape, make up your mind from the start which is to be the most important, whether your picture is to be a landscape, with cattle for accessories, or a cattle piece with a landscape background. If the former, let the cattle be treated broadly, each little more than a silhouette, with a few accents of shadow or of color, but these in right relation to the landscape; if the latter, let the landscape be broadly treated, but correct as to its masses and principal tones.

For horned cattle, the most useful colors are Yellow Ochre, Sepia, Raw and Burnt Sienna, Black, and the mixtures of these. It is well to have a comrade at hand to keep the beast in position by the offer of a handful of clover or the like. It can also be attached to a tree by the halter, or placed between the shafts of a wagon with the wheels blocked, and in this way a thorough study may be made.

As for sheep, Ochre, Sepia and Ivory Black will furnish their tints, very little varied, but very effective among the greens of the landscape, as you may see in the water-colors of Mauve, Maris and other painters of the modern Dutch school. A very little Ultramarine and Sepia added to black will give the darker shades of the hair of the goat. But for the pig, and especially the young of that animal, it is necessary to have almost as delicate a palette as though you were painting a bunch of roses. On this ground of rose-color some are beautifully marked with the black and tan of tortoise-shell, and then, whether surrounded by the straw and litter of the farmyard, all brown and yellow, or the gray and green of an orchard into which they have been turned to pick up the fallen apples, they are perhaps the most beautiful subjects for the painter that the animal kingdom can afford.

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THE STUDENT IN PARIS THIS SUMMER.

THE thought of living in Paris has more charm for the art student than living in any other part of the world. The desire to study in Paris seems to come with the first drawing, and the thoughts of how one will live there has great fascination. A studio there really has artistic surroundings, though it may not be nearly so comfortable as one in New York. We suggest to the student who has only a few months or even weeks to stay in Paris to find one of the delightful studios vacated during summer months and sub-rent it.

There is a theory that it does not usually cost much to live in Paris. A fund at the American Ambassador's to help stranded students reach home is a practical answer to the fallacy of the theory. It usually costs about the same as at home. What is gained in one way is lost in another. If rooms are less, food costs more, and money is frittered away in going about through not understanding the customs. Students contemplating a trip to Paris during the Exposition, by forethought can arrange artistic ways of living without spending more than the usual amount of money.

There are thousands of art students living in Paris, and for the most part they do not stay in the city during the summer. They are a thrifty set, in spite of the many gay things said about them, and are very glad to get some money from their studios while they are away. They go to the south of France to sketch and paint pictures, or over to Holland or to Switzerland. The regular art students of Paris are off to the country by July. Almost without exception their furnished studios are to rent. Information could be obtained at the American Club or the Woman's Club. It would be an exceedingly cosy way of living for a party of students to make their quarters in such ready-made surroundings. The greater number of studios of students are between the Luxembourg, the Pantheon, Mount Parnasse and the Eiffel Tower, only a short walking distance from the Exposition grounds. The great body of tourists have to go to crowded hotels, simply because they do not know how to find anything better. The student may find these delightful rooms at little cost. Whenever it is possible, pay the price at once, and in advance. It is the custom with the French to run bills for a long time, even with students, and they are not in the least hasty about asking for money, but when the bill does come in it may contain unexpected items, which, on account of lapse of time, are difficult to contradict.

At a small hotel, of which there are many in the students' quarter, inquire the price of room, and ask if it includes *service* (the care of the room), which is usually charged for besides, and the early breakfast, which is simply coffee and rolls with unsalted butter and honey, if you should wish them. Ask how much all will amount to a month, and then pay the bill and take a receipt. They will be somewhat astonished, but will regard you with favor for your way of doing business, and will give you an itemized receipt. This destroys the chance of misunderstandings, and you will be treated like one who has won the confidence of the nation. I have found the French very honorable in their money dealings, but of course if there are extras that one does not understand it will make

confusion and annoyance in the end. Take only the light breakfast at your sleeping place, *déjeuner* and *diner* wherever you happen to be. Paris has many restaurants, where either midday or evening meal may be had from thirty-five to fifty cents. Always a small *pourboir* should be given to the waiter, or you should not go to the same restaurant again. The exact sum is understood by the French, but indeed Americans are apt to be over-generous.

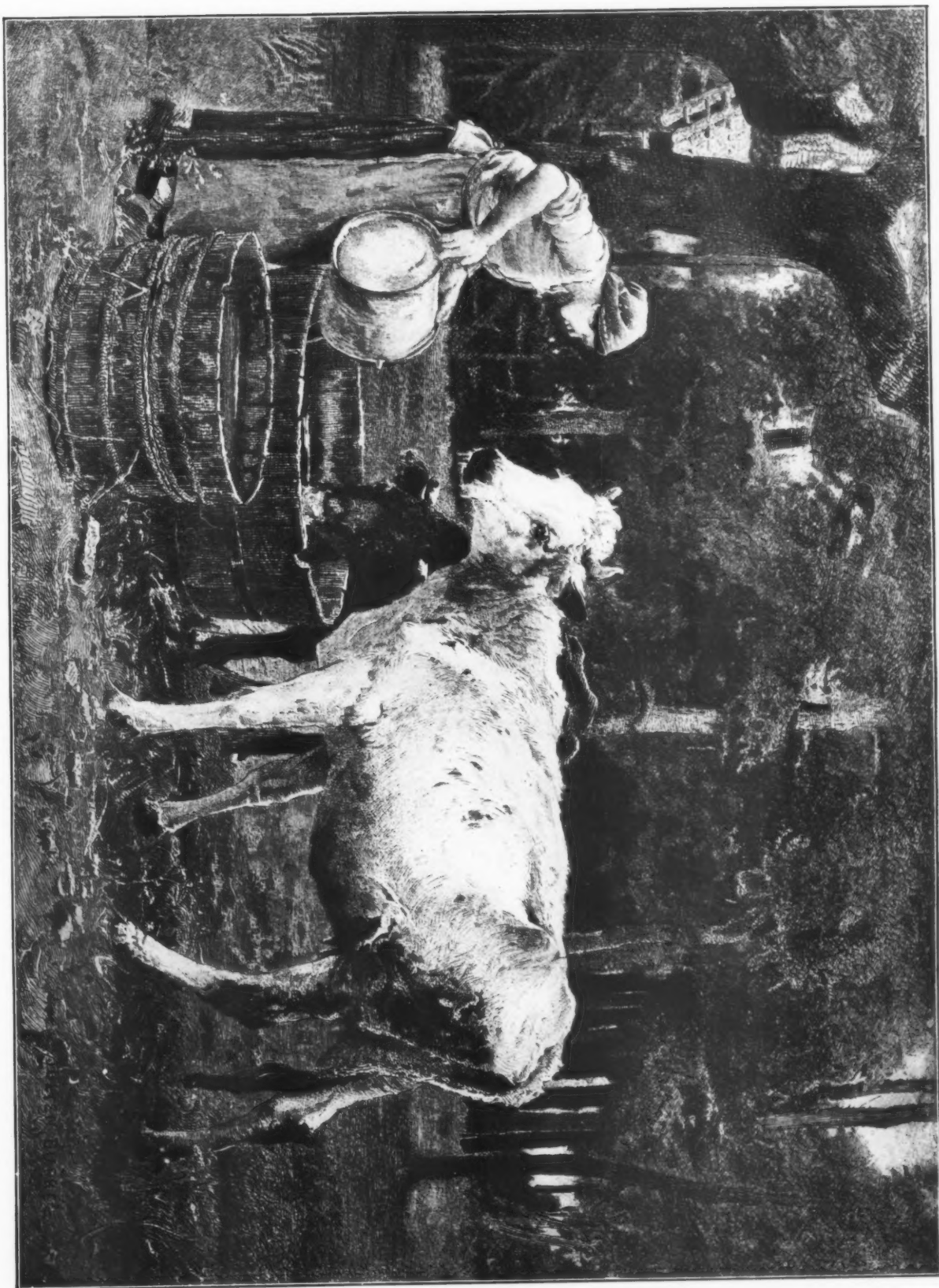
Paris in the evening is very interesting, but if the student is sight-seeing all day, and perhaps studying also, there will be more health and rest in one of the suburbs of Paris, and nothing could be more restful than jaunting down to Suresnes, Passy or Sèvres in one of the many little boats that traverse the Seine. Only a few centimes for the trip, and one may enjoy a quiet dinner in a *pension*, surrounded by really and truly flowers, not artificial ones. The boats wend their way to a dozen villages, the ride is refreshing and beautiful, and charming pictures form as the boats make the turn of the Seine, and dart under the many bridges. The homes are cleanly and inviting, and delicious meals await the student who prefers the country. At large hotels the prices will certainly be higher than usual this year, but the homes that will be open as an extra circumstance will not have acquired the trick of overcharging. Some of the places are very quaint, of course not many modern comforts, but one can get all these at home. The people who are disappointed in Paris are the ones who go to grand hotels and go to places of interest in a perfunctory manner with a guide. If one can really live among the French in some fine, quaint old quarter, where the quiet of the inner courtyard seems to take one back a century ago, the summer spent in viewing new things in the Exposition will remain in memory touched with the spirit of poetry.

Learn new things which are old, and ferret out the old with brush and pencil. Make sketches true and real as you first see things. Do not try to make pictures. The pictures will live in your memory, and the sketches will recall them to you. You will get a wealth of material by sketching your first impressions.

EXHIBITIONS.

IN its second annual exhibition the Society of Landscape Painters has made a distinct advance upon its first. The interest of the present show is much enhanced by the display of water-colors and studies, many of which strike a clearer note than the more elaborate oil paintings by the same artists. But the paintings also are better than those shown last year. The sensible group arrangement has been adhered to in both sections of the exhibition.

Among the best things, we would signalize Frederick W. Kost's "Old Bridge, Downingtown, Pa.," his "Fisherman's Ice-House, Shrewsbury, N. J.," and his "Fisherman's Hut, Shinnecock Bay." The first mentioned is the most successful picture as a study of values in the exhibition. Mr. Leonard Ochtman, who sends many canvases, all of them interesting, is at his best in his "A Connecticut Road," a study of late autumn foliage, brushed in with a good deal of spirit, but with a sincere regard for truth of representation. It is a modest and charming lit-



"IN THE CLOSE." FROM THE PAINTING BY JULIEN DUPRÉ.

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the picture, more truly poetical than his rather sooty moonlight effects and than his delicately handled but otherwise indifferent picture of apple blossoms, "In the Month of May." "My Lane," a vigorous study of red and orange maples and dark green cypresses, and several good snow scenes show that this progressive artist is in no danger of falling into a rut.

Perhaps it is Mr. Ochtman's invasion of his specialty that has decided Mr. W. L. Palmer not any longer to confine himself to painting snow. He has a crisp and sparkling "Winter Morning After Snow," but he also experiments with Venetian fishing-boats and with autumn foliage in "Glen Gilder, Tyringham," and we cannot too much felicitate him on the broadening of his field of study. Mr. Coffin's best things continue to be marred (for us at least) by an affectation of regularity in line and touch which make them look like the products of a semi-mechanical art, such as tapestry weaving. Mr. J. Francis Murphy still keeps on the track of the masters, but shows himself a much more intelligent follower than others—Mr. Minor, for instance. His small "Afternoon Effect" is a very pleasing little composition, which might almost pass for a Troyon, and his study of "The Village" has serious qualities of color and light. Mr. George H. Bogert is at his best in his excellent study of thatched cottages, "Near Etaples," and his view of "Rysoord, Holland." In several of his paintings he shows a regrettable tendency to blackness and a heavy, over-emphatic manner. Mr. Bruce Crane's "A May Shower," with apple-trees in blossom and a rainbow, also suffers a little from too much insistence on points which no one could possibly overlook, such as the whiteness of the blossoms against the dark sky, and the opposition of the curve of the rainbow to the stiff trunk of the dead tree near it. Mr. Charles R. Davis's "My Garden, Winter Sunlight," and his "Mountain Farm, Twilight," are effective studies of very different conditions of light and atmosphere.

PAINTING IN OIL COLORS FOR THE AMATEUR AND BEGINNER.

VII. STUDIES OF LANDSCAPE.

OUR last article was about sketching from nature. But it is to be supposed that the reader will want to study from nature, too. The sketch is a note of some quality or effect in the subject; the study takes note of the subject as a whole. You may sketch for color with little regard to form, or for form with a little regard to color; but a study in oils should include both. Your aim is to reproduce as nearly as possible the actual facts. This is not, it must be understood, what one's aim should be in painting a picture. In doing that, you should be able to deal freely with the subject, at least as freely as in sketching, but with the full knowledge and power, which are to be gained only by making many studies from nature. The length of time to be devoted to a study depends on the time the object itself will last without change. A study of trees in spring or autumn may have to be completed within a few days, because the foliage changes in color and in mass. But in summer you may devote several weeks to the same clump of trees or even to the same branch. But you do not work all day long, only an hour or two at a time, because the light and shade change from hour to hour. Still, in summer you may reckon on being able to give a pretty full account of your subject, going to it day after day, in fine weather, at the same hour, and working until the effect changes so much as to be no longer the same.

It is well to determine this at the beginning. The first day you should secure the correct proportions of the masses and their light and shade at a given time. This may be done in charcoal on the canvas; but the outlines, including the outlines of the principal shadows, should be gone over with pen and ink or with a fine brush, and thin, dark color to fix them. When, on subsequent days, you find the shadows passing beyond these bounds, stop work-

ing. You may carry on several studies at once, so that no time needs be wasted.

In a sketch you must seize the effect quickly, even if it is not an evanescent effect, for few people have at first the mental power to sketch deliberately—that is to say, to keep their attention fixed upon the one quality or circumstance to be noted without regard to other things that are present and that insist on being observed. But in a study you should be deliberate and orderly. Try to understand the structure of the thing that you are painting, its character; if a tree, its mode of growth; if a house, the way in which it has been built. Look for the details which express this character and structure—the sagging of the roof, which shows where a rafter has become warped, the leaning of the trunk, and the development of the roots on that side to buttress it. Try to be exactly right, both with your drawing and with your values. Take measurements just as if you were working in a drawing-class, using a plumb-line and your brush or crayon. Don't work when you are tired. If you have a long distance to go to your subject, start so much the earlier and take a good rest before working.

One of the first things that the novice will have to attend to in landscape, as in figure work, is to be sparing with his darker colors. There are two reasons for this. One is mechanical: you can load white on white and get a brighter white; but a blob of black paint on a thin coat of black looks paler, not darker, because it catches the light. The other reason is that all your colors when taken indoors will look much darker than the objects that they represent which are in the full light of out-of-doors. Hence you should work in a high key—that is, as much as possible with the paler colors, getting an appearance of light everywhere, even in the deepest shadows.

As you work keep your study in shadow, as it will be indoors, but remember that out-of-doors shadows on a bright day have much light in them. Place a spot of black and a spot of white somewhere on the edge of your canvas outside of your picture, and bear in mind that you can get nothing darker or lighter than those spots; consequently, that almost all of your picture must be kept between them; but lean rather toward the white.

The drawing of landscape is always puzzling to the beginner. There is so much to be drawn that a whole summer might be spent before the same scene, and it would not then be exhausted. And by putting in all the detail that you see you are very apt to lose the masses and the atmospheric effect, which are of more importance. Some of the English pre-Raphaelites, led by the late Mr. Ruskin, have demonstrated the folly of thus throwing away labor. Their pictures are simply confused masses of detail, in which nothing is seen as a whole or in its right relation to other things.

The beginner will do well to keep in mind the old, somewhat arbitrary division of a landscape into distance, middle distance and foreground. Choose a scene in which there will not be too much in the foreground, just a pendent branch, the stump of a fallen tree or a clump of burdock or other large-leaved plant, which may be drawn and painted fully and satisfactorily without spending a month upon it. The distance will take care of itself. Even in our clear atmosphere, it presents itself usually in masses without much insistent detail. Your great trouble will be with the middle distance, for here you will have to arbitrarily leave out much of what you see. The only advice which will be of any use is *not* to leave out important masses; *not* to neglect studying their proportions and their color relations.

In regard to this you will get much help from good pictures and from The Art Amateur color studies. Study, above all, the middle distance. Though it is often the least interesting part of a landscape to the average observer, it is that to which a good painter gives the most thought. See what he omits, what he includes as more important, and try to see the reasons for his choice. Do not follow him unless you see the reason.

THE ART AMATEUR.

TAPESTRY PAINTING WITH POWDER COLORS.

II.



THE colors found in oil paints can all be had in powder form, prepared for use on not only tapestry cloth, but all other fabrics—burlap, cotton duck, silk, satin, mull, and so forth. The palette of colors needed, however, is very small. Ten only are necessary: Flesh, Yellow Ochre, Chrome Yellow, Chrome Green, Raw Umber, Cobalt, Venetian Red, Vermilion, Carmine, and White will produce any desired effect. With a palette-knife any two or more of these colors moistened with medium may be mixed upon a porcelain tray, and if a quantity of some special tone is needed, the mixture may be dissolved in a glass of medium. The powder colors are very strong, and a small quantity taken on the blade of a palette-knife will color a glass of medium sufficiently to produce a delicate tone over as great a surface as the liquid can be made to cover.

Apply the solution with a brush two inches wide and scrub the surface at once with an ordinary scrub brush, and the material will be tinted as evenly as though dyed at the factory. The color must be laid on much darker than the tone required, as all colors are much lighter when dry.

The possibility of tinting in this manner is a great advantage. The centre of a sofa pillow may be painted upon a white background, which, of course, is far more satisfactory for flowers or figures, and after drawing rococo scrolls about the picture, the border tinted and the piece of goods to be used for the back of the pillow also if desired. The scrolls may be painted in color shaded with a deeper tone and gold added for the high lights. Two distinct colors may be applied side by side or one partially covering the other, and while wet blended with a scrub brush, producing a most delicate effect.

After a thin wash of Flesh has been laid upon a figure put a delicate wash of blue over all shadows, follow it at once by washes of Venetian Red on the darker portions, and blend with a nail brush. The Vermilion on the cheeks may be applied and blended at the same time.

The eyes, brows, nostrils, and mouth should be left until the flesh is dry; the darker portions of the hair and drapery must be mapped in and a thin wash put over all and scrubbed, bearing in mind that all colors dry lighter. The features, accents, and touches of white for high lights are arranged after the material is dry. When putting in the background, prepare a color in a glass of medium (Cobalt with a little Chrome Yellow), sufficient to cover the sky and distance, and apply with a large brush, put stronger color, a little more green, in the form of distant trees, or a little more blue, in the form of distant hills, and scrub. Take Umber and Blue for the trunks of trees, Chrome Green with Blue or Umber for the dark, and a delicate wash of Chrome Green alone or with a bit of Chrome Yellow for the light portion of the foliage. Such trees may be added over sky, whether it be wet or dry. If statues, flowers, and so forth, enter into the picture selected, paint the detail now and then with washes of either Chrome Green, Umber, Yellow Ochre, or Venetian Red; wash in the grass or earth for the foreground. After all is dry strengthen the shadows where needed and add white to intensify the lights. This seems like a long operation, but it is the simplest and quickest method of producing any design in colors.

H. P.

A PASTE for backing cloth, plush, serge, or satin is prepared as follows: Take three tablespoonfuls of flour and about one-third of a spoonful of powdered resin, mix smooth with half a pint of water, adding a little at a time; pour into an iron saucepan and stir till it boils.

TERMS USED IN ART.

BY ROBERT JARVIS.

IV.

(This series was begun in the February, 1900, issue.)

DABBER. A piece of leather or silk drawn tightly over rags or cotton wool and firmly tied. It is used instead of the printer's roller for inking the surface of a block or plate in order to take a hand proof.

DADO. A low wainscot, or the part of the wall space about three or four feet from the floor.

DAIS. A raised platform on which were placed seats of ceremony. It was anciently covered by a canopy.

DAMASK. A figured cloth in which the pattern is produced by the interchange of warp and woof, and is of the same color as the ground, but differing in texture. Damasks were first made in Damascus, whence the name. They were originally of silk only, but are now more frequently of cotton, wool or linen.

DAMASCENED WORK. In metal, inlaying of iron or steel with figures in gold or silver. Properly the design should be engraved, and the gold or silver beaten into the lines; but much false damascened work is sold, in which the lines are bitten in with acid, then filled with glue, after which gold-leaf is applied, which is carried by the shrinking of the glue when drying into the hollows, and the leaf is rubbed or scraped off from the other parts. Like damask, the work gets its name from the city of Damascus.

DELFT. A variety of painted and glazed earthenware, first produced in the city of Delft.

DENTEL. In architecture, a rectangular, tooth-like ornament used in the entablature in some of the Greek orders.

DIADEM. Properly a fillet of silk or wool bound about the head, but now applied to a crown of any sort.

DIAGRAM. A geometrical or mechanical drawing as distinguished from an artistic sketch.

DIAPER. A sort of damask, with geometrical figures only, formerly made at Ypres—hence the name, corrupted from d'Ypres. The term is also applied to any patterning of the sort used on diapered cloths.

DIPTYCH. Two carved or painted panels connected by hinges so as to fold together.

DISTEMPER. A method of painting with colors mixed with water and size.

DOVE. A hemispherical or nearly hemispherical roof. A small dome is called a cupola.

DORIC. The simplest of the Grecian orders of architecture. The column has no base, is usually fluted and has a simple, unornamented capital. The frieze is divided by triglyphs. It is the order mostly employed by the Dorian cities, the chief of which was Sparta; but it was not confined to them, the finest example of the order being the Parthenon, at Athens.

DORMER. A story in the roof of a house. The term is now seldom used except when speaking of the windows belonging to this story as "dormer windows."

DORSAL, or DOSSER. A piece of tapestry or other stuff used to cover the back of a chair or the wall behind a seat.

DOVETAIL. A joint formed by fitting a piece of metal, wood or stone cut to the shape of a dove's tail into a hollow shaped to receive it.

DOWEL. A pin of wood or iron used to join two pieces of timber.

DRAGON'S-BLOOD. A deep red gum used in coloring varnish.

DRAWING-PIN. A short pin with a large flat head, used for fastening drawing-paper to the drawing-board while it is being worked upon.

DRILL. A tool for boring.

DRY POINT. When the etcher's needle is used directly on the copper plate without acid the resulting engraving is called a "dry point," or sometimes, improperly, a "dry point etching."



CALIFORNIA OR AUSTRALIAN PEPPER TREE (FLOWER AND FRUIT). BY E. M. HALLOWELL.

THE ART AMATEUR.



MANTELPiece IN THE RECEPTION-ROOM OF MR. F. S. LAMB'S HOUSE.

THE HOUSE.

ARTISTS' APARTMENTS.

WHEN an artist furnishes and decorates his own house, it is natural to look for a conspicuous example of good taste, moderation and ingenuity in getting the best effect at the least expense. But, too often, the facts are the reverse of what one would expect. Painters seldom show any architectural sense in the fitting up of their houses; sculptors have seldom any sense of color, and, as a rule, it is only among decorative artists and architects that such expectations are fulfilled. The rooms which we show this month are in the New York City residences of Mr. F. S. Lamb and Mr. C. R. Lamb. It would be difficult to find any that would better illustrate the principles of harmony and proportion, and the application of a little ornament of the right sort in the right place.

The reception-room of Mr. F. S. Lamb is hung with burlap of a wood-green tone, which dominates throughout the room, relieved by a wood-brown, especially in the mantel and fireplace. The plaster relief of singing boys, after Della Robbia, is of a warm cream tint. The branches of laurel crossed over the picture frames agree with the general tone, as even when dry they retain much of their green. The pictures shown are architectural drawings of church interiors and a photograph of a Madonna by Botticelli. The bookcase curtain has a large floral pattern like those designed by the late William Morris. The important points about the room are its agreeable tone of color and the division of the wall-space horizontally by the shelf which continues the line of the mantel.

In the dining-room of the same house the mantel is the principal feature. It is of stucco with reliefs from the Parthenon frieze set in. These are of a warm cream tint, almost a rose color. The rough plaster looks even more picturesque than in our illustration when it catches the light from the wood fire in the evening. The frame is of wood and supports some pieces of old faience and some German beer-mugs. The wrought-iron crane attached to the mantel behind the coal-hod is to hold a kettle for keeping the water hot for tea. The burlap that covers the walls is a warm red. The glass doors of the cupboard are leaded, and the hinges are probably copper.

In Mr. C. R. Lamb's studio, which contains his working library, the chief feature is the mantel-breast, faced with iridescent light green tiles from the Volkmar kilns at Corona, L. I. In pattern and effect these tiles approach the ancient Moorish azulejos, the glory of the Alhambra.

The general tone is light green, the painted woodwork being somewhat darker than the walls. The picture on the mantel is a Hollier photograph of one of Burne Jones's designs from the story of the Sleeping Beauty. The frame is a greenish black. The floor is stained dark brown, and the Persian rug has been chosen to harmonize with the Moorish tiling of the mantel-breast.

Altogether, these rooms show how much can be done with little trouble and expense by attending to the principles which should govern all interior decoration.

THE ARTS OF METAL.

VII. TRACING.

(This series was begun in the November issue.)

FROM the experience gained in working the raised forms the craftsman becomes thoroughly acquainted with the metal he is working on, noting from past work the exact amount of hammering which the different metals and gauges will stand. This knowledge is very essential in tracing, and more so in repoussé work. In the latter, the metal being worked from both sides, the thinning and gathering up is thoroughly under control, so to speak. Yet the knowledge is only imparted through the feeling as the tool glides over the metal. Supposing, for instance, there is a blow-hole in the pitch; when the tool comes in contact with it we know at once that there is a hole under the metal. Something akin to this feeling is imparted when the metal will not yield any more. Then there is another sensation which is entirely different. This is when the metal has lost its malleability. When practising, these invisible signs are readily understood.

The most suitable metals for tracing and repoussé are gold, silver, copper, brass and sheet iron. The latter is very useful for box mounts, hinge faces, etc. Gold in its different degrees of quality is one of the best metals, it being extremely dense, ductile and workable, but the higher degree of quality is required to produce work of a character in keeping with its value. Silver, which is less expensive—70 cents an ounce—is a very pleasant metal to work upon. It will stand quite an amount of hammering, but is liable to crack if not often annealed. This is procurable in sheets of any gauge or size. It is hard rolled, and should be annealed and all blemishes polished out before beginning to work. Copper and brass should be thoroughly polished before transferring the design. The gauge of the metal will depend upon the amount of relief the decoration will have. It should, therefore, be thick enough to stand the reduction of thickness and the annealing without breaking. For tracing and light re-



MANTELPiece IN THE LIBRARY OF MR. CHARLES R. LAMB'S HOUSE.

THE ART AMATEUR.

poussé twenty-two to twenty-six standard gauge will be found sufficiently thick. The lower numbers are the stoutest. When copper is used it should be a gauge or two stouter than brass.

The pitch block on which the work is done can be of wood for convenience, and should be covered with pitch about an inch thick. Black iron baking tins are most desirable, for the cement does not chip away at the edges as with the block. For arms, dishes and bowls, iron rings are used, the pitch being laid upon several thicknesses of newspaper, and the cement poured into the ring. This prevents air bubbles, and when not being worked upon it is turned face down to prevent the work leaving the pitch, which it will sometimes do. A cushion of closely packed excelsior or a sand-bag will be required to place the block on when working. For softening cement and attaching the metal to the block, the torch of the pyrographic lamp will be found very convenient. This useful little instrument will also save much time and trouble when the regular blow-pipe cannot be had. When working, the student should sit directly facing the light. The height of the work when placed upon the sand-bag should be level with the middle of the chest.

To begin work for box mounts, hinge faces, escutcheons, and so forth, the designs should be transferred as previously described. The metal is cut out, leaving a margin when the outline is to be fret-sawn. Keep the metal perfectly flat. It is now ready to attach to the cement block. Take the pyrographic lamp, which should be only about one-quarter full of benzine (this will allow the lamp being tilted without the spirits flowing through), warm the cement and make it level with a piece of iron or an old table knife. Warm the metal and place it upon the cement. If the latter is on the block, turn it over upon the stone, or place some newspapers upon the work bench. Allow it to thoroughly cool, when it will be ready to work upon. If the work is in a tray or pitch bowl, a weight must be put upon the metal to keep it down until cooled.

Now to start tracing: Take the hammer in the right hand, and the tracer, No. 6 of the steel tracers, in the left hand, holding the tool about one and one-half inches from the marking surface. With the thumb and first finger trace it against the second finger, which should be about an inch below the first, at the same time resting the third and fourth fingers upon the metal. To commence the tracing or outlining, place the point of the tracer next the second finger down on some portion of the outline near the left top corner of the work, slightly tilting the tool backward over the other fingers, so that the front point is just lifted over the metal; now strike the tool fairly on the top with the hammer forcibly enough to strongly indent the metal, and continue to do so with nearly the rapidity of the ticking of an American lever clock, and if the tool is properly held and the blow of the hammer given from the centre of its face, the tracer will move forward toward the right, indenting a line as it goes. Care must be taken just to hold the tool with a sufficient grip to keep it from slipping out of the hand, altering its angle, or running off the outline it is desired to trace. The lines must in all cases be made by a continuous forward movement and not by punching the tool in, and then lifting and moving before striking again. Of course at first the beginner will find this more awkward to do than it appears, but a few persevering efforts will conquer the difficulties. It should be noted that much of the awkwardness will be caused by the hammer hand more than would generally be supposed. Indeed, with many of the writer's own pupils he has found this to have been the only difficulty; feeble and uneven blows, first on this side of the tool, then on the other, sometimes missing it, striking the fingers instead, then a fair and central blow, the next at the hammer-head, at one time the hammer turned on its side. With such blows as these the reader may easily understand why he fails at once to make the tool accomplish his desires, and this is a fair description of the first attempts of nearly every beginner.

OLD-FASHIONED LUSTRE WARE.

BY CARRIE STOW WAIT.

MUCH of the best lustre used in England was made at Leeds in imitation of Sheffield ware. The popularity of the silver manufactured at Sheffield made every ambitious housekeeper desire a piece, and as the desire was often greater than the purse, the pottery at Leeds found it very profitable to imitate the Sheffield designs in silver lustre. This was most successfully done. A pure coating of metallic oxide was put over a brown earthenware body. Later they used a cream body, and designs which were independent of the Sheffield designs. The principal material used in making the lustre is platinum dissolved in aqua regia and added to three parts of spirits of tar. This solution is painted with a large camel's-hair brush over a soft-glazed earthenware, and then fired. A second



MANTELPiece IN THE DINING-ROOM OF MR. F. S. LAMB'S HOUSE.

coat in form of oxide of platinum produced by sal ammoniac is then added, and gives a full, rich appearance. This is again fired in a kiln at a low heat, and the piece is finished.

MR. C. Y. TURNER, the director of color decoration of the coming Pan-American Exposition in Buffalo, has determined that the color effects will be variegated and brilliant, but harmonious. At the Chicago exhibition the architects practically decided the question, and the result was a collection of full-sized but, for the most part, badly designed models in staff of classical white marble palaces. The architecture of the Pan-American Exposition will be more picturesque and varied, and the color scheme will correspond. Mr. Turner, who is one of our leading decorative artists, is an old and valued contributor to *The Art Amateur*. He has it in his power now to give the mural painters an excellent opportunity to show what they can do with the large wall spaces.

THE ART AMATEUR.



THE KERAMIC DECORATOR.

UNDER THE DIRECTION OF
MRS. FANNY ROWELL, OF THE N. Y. S. K. A.

TINTING.

PERFECT tinting on china is a difficult part of ceramic work. It is too frequently shabbily done. There is much to learn from imported ware, especially from the English china. Most of the tints are over the glaze, so it is possible for us to achieve the same perfection of ground. They come to us without a flaw, but we are not told how many were damaged. The damaged ones—even the slightest flaw is considered—are marked *seconds*. The reasons for imperfections are looked into, and the offending quality removed, even if it be the person who tints. We who tint are apt to say, "It is good enough," trusting to the firing to remove blemishes, but your inadvertent finger-marks fire in as perfectly as if you meant them to stay. It really seems as if one who tints has no right to own fingers. Fancy the carelessness of leaving the impression of one's hand on the back of the plate being tinted! My little assistant used to daub her hands most frightfully when she tinted, and many were the marks that had to be taken off with hydrofluoric acid until she grew more thoughtful in the way she left her work for the kiln. A little thinking ahead is like the "stitch in time." The use of hydrofluoric acid is far more troublesome than retinting would have been.

There is too much scurrying of color on china, leaving it muddled, spotty and irregular. Try for a perfectly even tint, and do not be satisfied with one that holds dust or lint. To daub on a color and blend it is quite different from producing a beautiful uniform coloring that has artistic value.

Plan your tinting before you commence. A ceramic studio should be dusted with a damp cloth. I am told that it is artistic not to keep a studio very clean, but I advise a china-painting studio to be the perfection of cleanliness. There should be no dust in the atmosphere even, for overglaze decorations cannot well be done in a room that is dusty. The materials for china painting are too dainty to be left uncared for. "Edith is too neat to be an artist," was remarked in a studio, but I observed that this same Edith obtained very satisfactory results. Her palette was always put away absolutely clean, padding silks were not allowed to harden with color, oil bottles were not oily on the outside—in fact, all Edith's materials were *ready for use*, and she used them with forethought. She would not mix the color for tinting and then find she had not silk and wadding for the padding. She would prepare everything, even to the spotless white china, before the tint should be mixed.

It is not only getting the tint but keeping it. Place freshly tinted objects in a small gas oven to dry, then there is little chance of injury. Any dust that accumulates after drying may easily be wiped off.

Greens and ruby colors are the favorites for table service, light blue, light pink, violet and light green for toilet china, usually painted to match a room. For vases the colors are more likely to be blended from light to dark

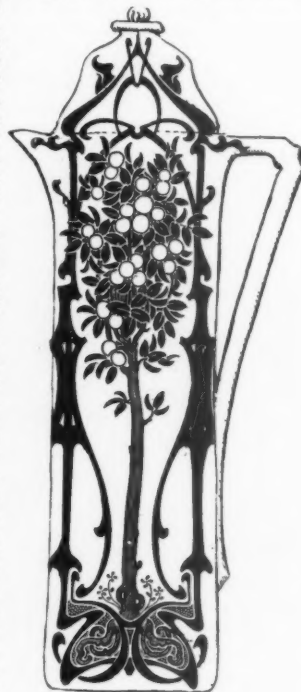
shades of same color, or harmoniously treated with colors selected from nature, reds blending to ochres, mostly in light tints, as background for floral painting. In recent exhibitions there have been some beautiful vases carrying out each just one scheme of color, as golden-rod colors, blending from orange to browns; wistaria bloom, blending to the deepest violet, and another of nasturtium colors combined. Such tinting has the lightest tones padded on and the darkest tones dusted over grounding oil. This process takes at least two firings, and deeper colors may be obtained by a third grounding. Over the last tinting, while it is still fresh, dust a little powdered flux. This will unite all the colors, and give a high glaze to the finished coloring.

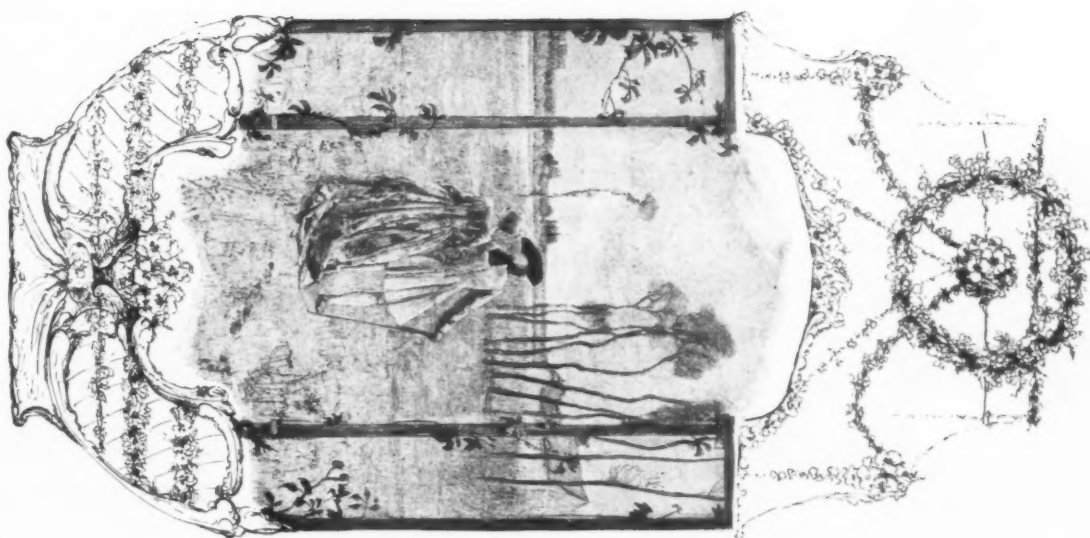
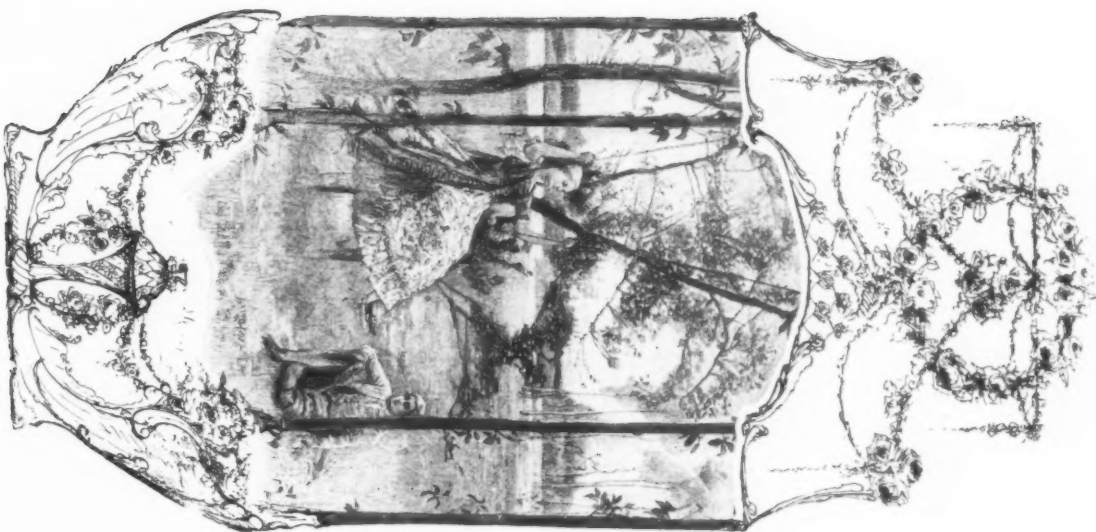
When the intention is to dry by gas a great deal more tinting oil may be used than if the work is to be left to dry naturally. The oil helps to blend a perfect tint, and by quick drying it is kept from absorbing particles of dust. Occasionally after all is ready and apparently well tinted, a small particle of color appears fine as dust, yet very deep in color. Remove such particles with the point of a needle before firing. If any appear by firing, they may be touched with the sharp point of a broken bit of china and taken off in this way. A quick, sharp touch will remedy the flaw, and take off color without leaving a spot of white.

SUCCESS?

IF YOU WORK FOR IT.

INSPIRATION is a fine thing, but do not think you cannot work without it. It is a pity for artistic people to scorn regular hours. It is said that philosophers and artists as a rule remain poor. It may be because their talent scorns business rules. Some planning ahead is as necessary to the artist as to the business man. Plan each day in the studio, and try to plan away the interruptions. Expect a great deal of yourself, and be disappointed and severe with yourself if you do not accomplish what you undertake. The young man who starts his studio fresh from the art school is sure to have friends who will carelessly have the habit of lounging there because they enjoy it, and who do not consider that their indolence, their smoke, and their talk are sure antidotes to the success of the worker. Try to work as diligently as an artist as you would if engaged in a business. Particularly in china painting there is much laborious work that must be completed while the work is wet to insure accuracy and beauty, and it is also necessary that the studio be neat and free from dust. Dust is the enemy of china painting. The oil seems to attract every particle of dust in the atmosphere, and holds them fast in the color to make mischief in





DECORATIONS FOR ROSE JARS. BY FANNY ROWELL.

THE ART AMATEUR.

the firing. It is not conducive to inspiration to work in a disordered studio. The mind is more inclined to the ideal in orderly surroundings. China work that lies around a studio from day to day, being handled and getting dusty, is not apt to give satisfactory results. The habit of regularity in art work is most necessary.

W. H. M.—Fluxed and unfluxed gold seems a constant source of bewilderment to the amateur. As it all looks black, and the kinds cannot be distinguished except by a chemist, it is necessary to keep labels on the slabs which hold the gold. What is called *unfluxed* gold simply contains less flux than the usual mixture, and should be used over fired color, directly on Belleek china, and on other American china that has glaze that absorbs gold. Too much flux makes gold too hard to burnish. It seems eaten into the china and glazes with it. If you have any doubt as to gold or colors, make trial tests of them before using to decorate. Such precautions do not take much time, and save many failures. If you are painting a vase that needs several firings, attend to the gold handles and edges from the beginning. Gold is better for repeated firings. Not gold paste, but flat gold and solid ornamentations of gold. Unfluxed gold should not be used over paste, for it will not cling enough. Fluxed gold, or Roman, as it is usually called, is ready to use directly on white china or the blue underglaze and on paste. Any surface highly fluxed or with overglaze color retains unfluxed gold best.

STUDIO, CHARLESTON.—Enamels without oil, mixed only with turpentine, need care in handling before firing, for they do not harden when they dry. If touched they will rub off like a powder. This is a desirable method of mixing on account of reliability in firing. Enamels never peel or blister when mixed with-

of enamel. The enamels should appear to dry rapidly if correctly mixed. If they remain oily or spread, you may be sure they contain too much oil. Use very hard enamel. German relief white in powder is the best used alone if you fire high enough to glaze. If you cannot get such intense heat, mix either a little color or English white enamel with relief white. The trouble with relief white in the tube is that the mixture is too oily. A very old tube works well, for the oil is dried out. If you have tubes of relief white that are oily, use them with eight parts powdered relief white, and do not add Dresden oil.

PASTE OVER GOLD has the same fault as enamel over gold. It is very apt to chip off. If paste is to be the decoration of a solid surface of gold, put paste on china before the gold is applied.

CHINA you would like to have in your studio. Do you mean old china or new? Of the new we advise you to have a few pieces representing your very best work. Unless yours is a play studio you cannot afford to keep most of the china you paint. It is unreasonable for visitors to expect a great display. If you are successful, you work to a great extent on orders. Show the new work on which you are engaged and designs of china that have long since left your studio. I would rather see each time I visit a studio a little new work than a great accumulation of work of the past. Tests and experiments are very interesting. Some pieces of our work acquire for us a sort of historic interest even if vested with the memory of "how little I knew at that time." These pieces may be relegated to upper shelves, where they will not attract attention, yet may be carefully kept and noticed. You may also have examples of work of noted china painters, and point to them with pride as the work of masters. "Mr. — painted this for me," means that you bought the china and took lessons from the painter by observing methods of work. The piece belongs to you by right of your having paid for the lessons and all expenses connected therewith, and you use the china, as a bright little woman expressed it to me, "for an inspiration." Your work that may have become nicked or broken will do as well for the studio, of course not as saleable pieces, but as your work. Old china is interesting, but do not attempt to start a museum. You could not rival a museum if you tried, so keep your studio thoroughly studio fashion, quite for comfort and for work. Have the decorations out of the way so you may work without encumbrances. Walls, as high as you choose to decorate, may hold china.

DO COLORS AND LUSTRES COMBINE?—It is not necessary to fire color and lustre separately. Both mediums may be used in decoration, but they must not touch nor should one be applied over the other *unfired*. After firing very fine results may be produced by applying color over lustre, and lustre over color. Color and lustre mixed together before firing make an irregular, dried-out effect not to be desired.

TREATMENT OF DESIGNS.

DECORATION FOR ROSE JAR OR VASE.—Figures and landscapes should carefully be drawn on the china with pencil or India ink—very faintly drawn, so as not to interfere with the mineral paint. Both pencil and ink fire out, but it is puzzling to paint with hard outlines, even though we know they will not remain. Tracing seems easier, may be more accurate, but it has been said that the one who cannot trace cannot draw. So do not rely upon tracings to hide deficiencies of drawing. The action of figures is soon lost in a tracing that is not sharp or that contains too many lines. Perhaps it is best for china work to trace the outline, so as to place the figures, and draw in the detail. Outline parts of the figure most delicately with a gray, so as to keep the drawing. For this use a fine liner. This outline should be used in a sketchy way with the intention of absorbing it into the colors that will follow, not to leave the slightest effect of line. Never imitate the inartistic characteristics of the hard line of printed ware. They merely cheapen results. In printed ware there is a necessity for the line, for something must hold the washes together.

Lay in the landscapes for the first firing and the first washes of flesh and drapery. Follow the colorings of Watteau figures. For the sky use Light Blue, Gray, and Ochre; for the distance Gray made by Rose, Violet, Light Green, and Ochre. Tone the greens in landscape with Finishing Brown. The effect should be light and dainty with hazy atmospheric effect, so familiar in French country scenes.

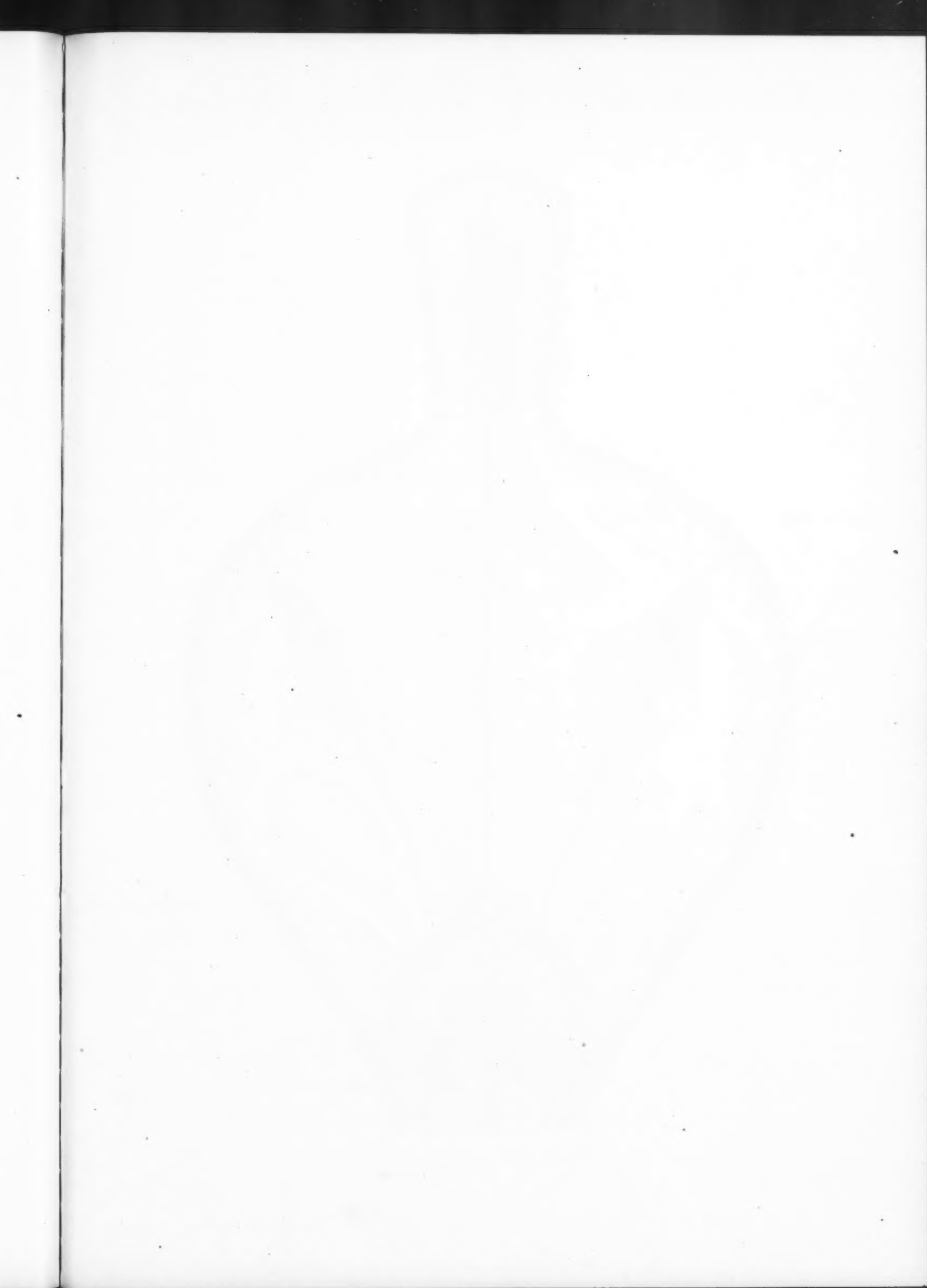
The general body of the vase, apart from the painting, may be of cream Royal Worcester—the dull matt effect. Over it in the second firing the flowers in wreaths and festoons should be painted in glazed colors. The matt background should first be rubbed with emery paper to make the surface soft as velvet. The matt color throws the glazed colors into fine relief. Another pleasing contrast would be to have the brilliancy of light green lustre in contrast to the floral painting. If the lustre is used, put a little matt white in the flower colors. This will soften the glaze and make the contrast effective with the brilliant lustre background.

Raised paste should be the decoration in scrolls around the landscapes and at base of the vase. The figures and decoration aside from the paste could be finished in two firings. With gold-paste decoration three firings will probably be necessary.

THE THISTLE.
PEN DRAWING BY
LEONARD LESTER.

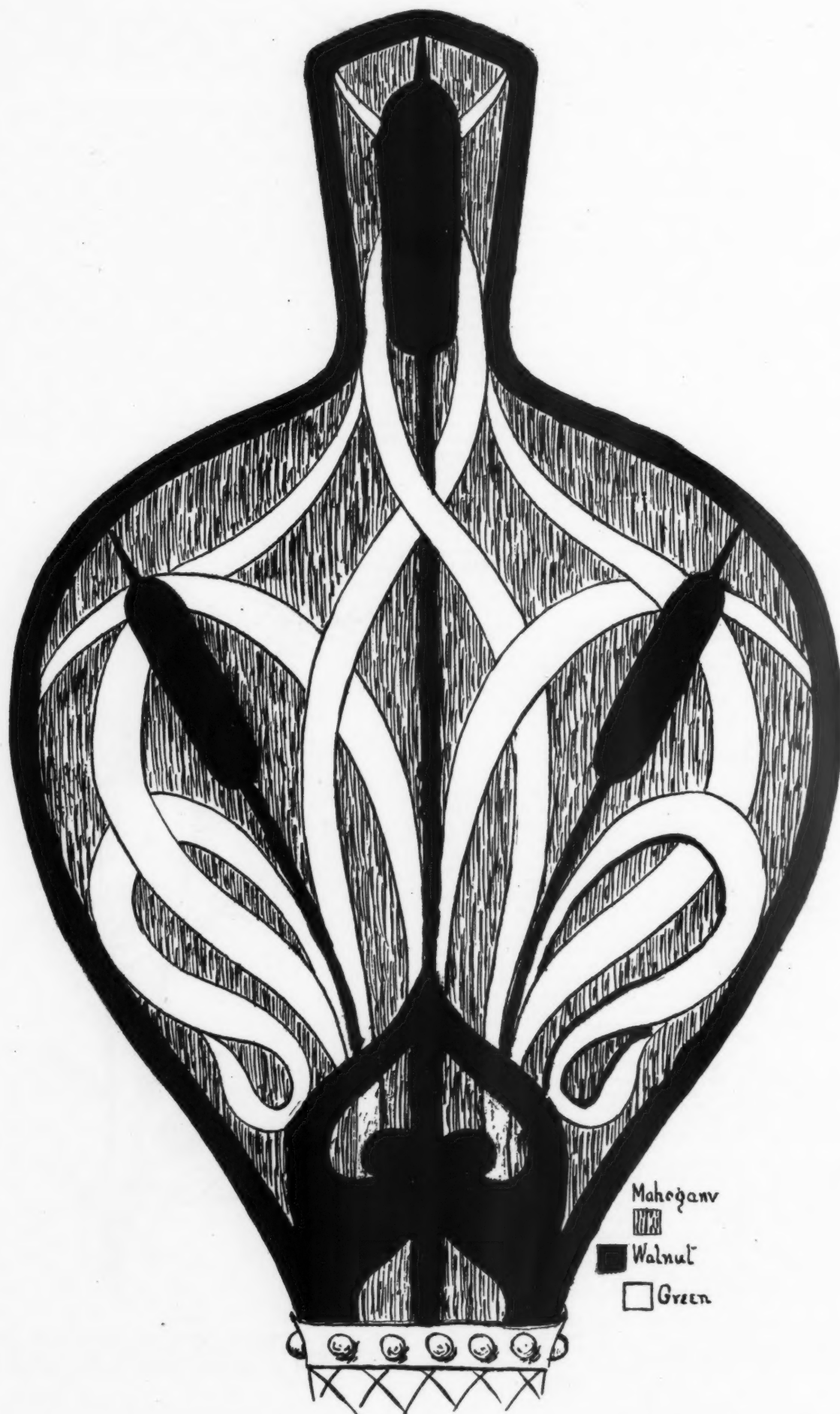


out oil. For a surface that cannot be protected, if the object must be carried any distance to the kiln, use enamels with very little Dresden thick oil. Just a few drops will harden an ounce

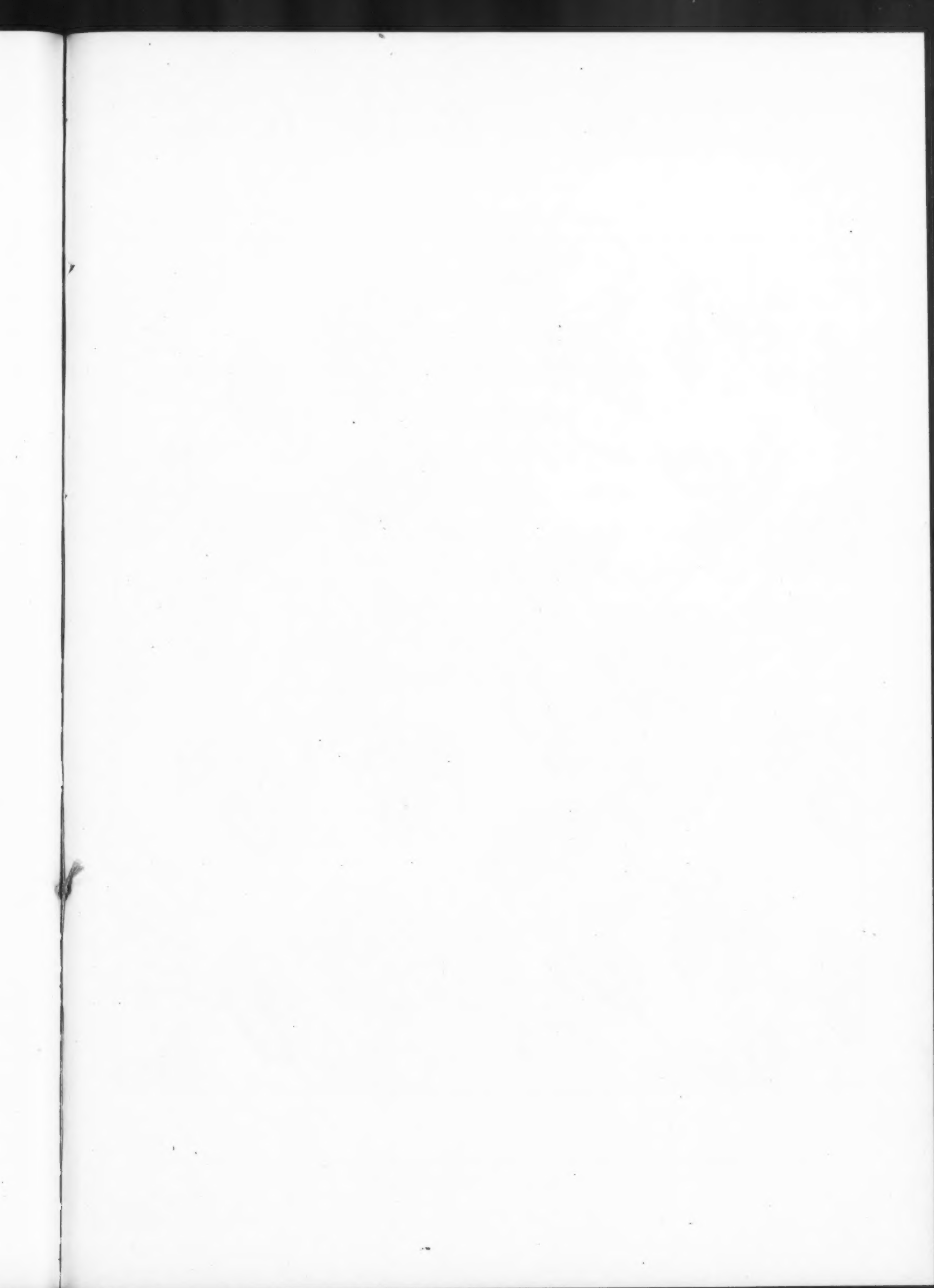


The Art Amateur Working Designs.

Vol. 43. No. 1. June, 1900.



NO. 1994.—BELLOWS MOUNT, FOR PYROGRAPHY, TARSIA OR WATER-COLOR DRAWING ON WOOD.



The Art Amateur Working Designs.

Vol. 43. No. 1. June, 1900.



NO. 1997.—REPEAT DESIGN FOR EMBROIDERY, TAPESTRY PAINTING OR PAINTING ON SILK. SUITABLE FOR PORTIÈRES OR FURNITURE COVERINGS.

The Art Amateur Working Designs.

Vol. 43. No. 1. June, 1900.



NO. 1993.—DECORATION FOR A PORTFOLIO COVER. TO BE EXECUTED IN PYROGRAPHY ON EITHER LEATHER OR WOOD.

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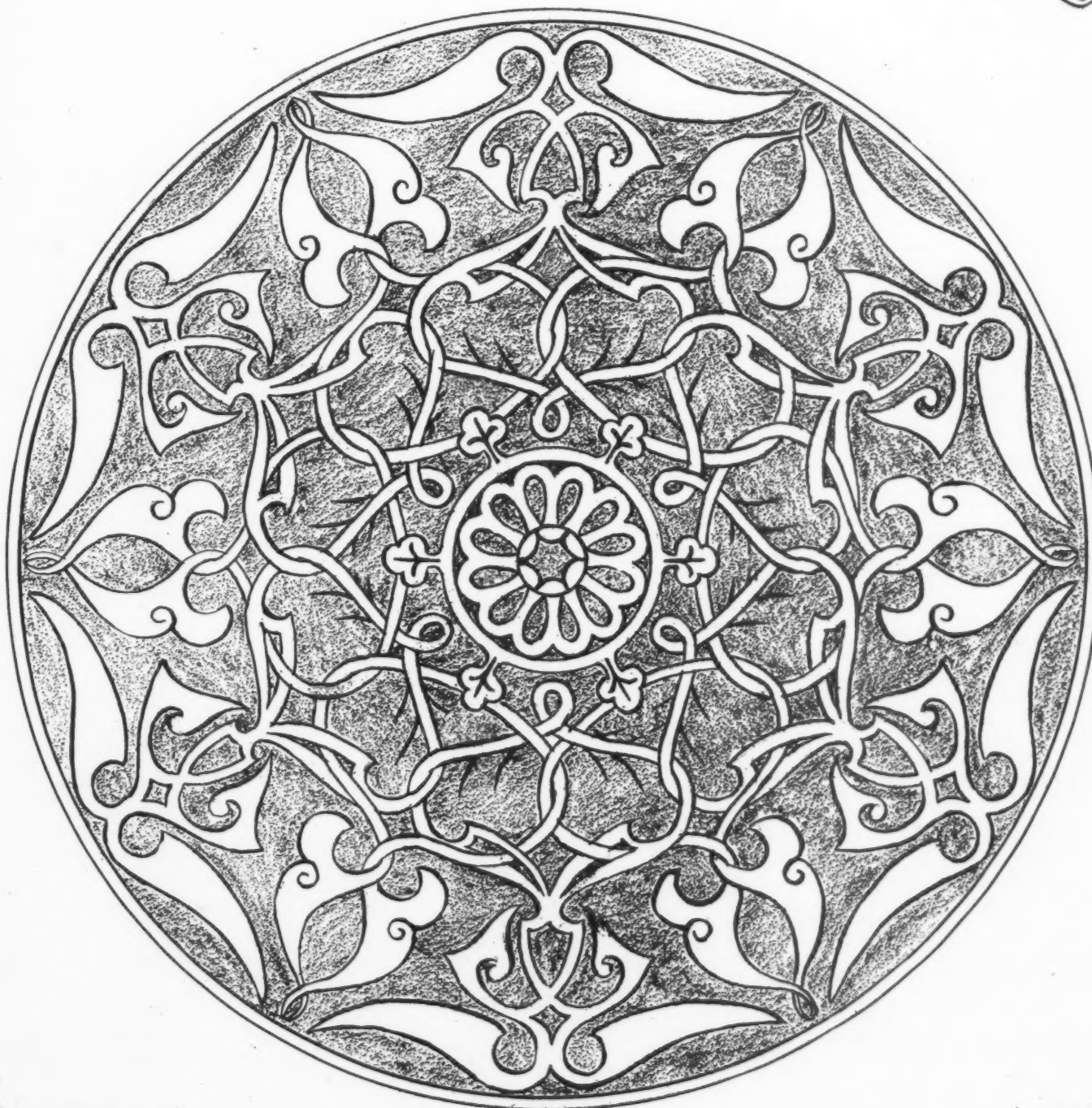
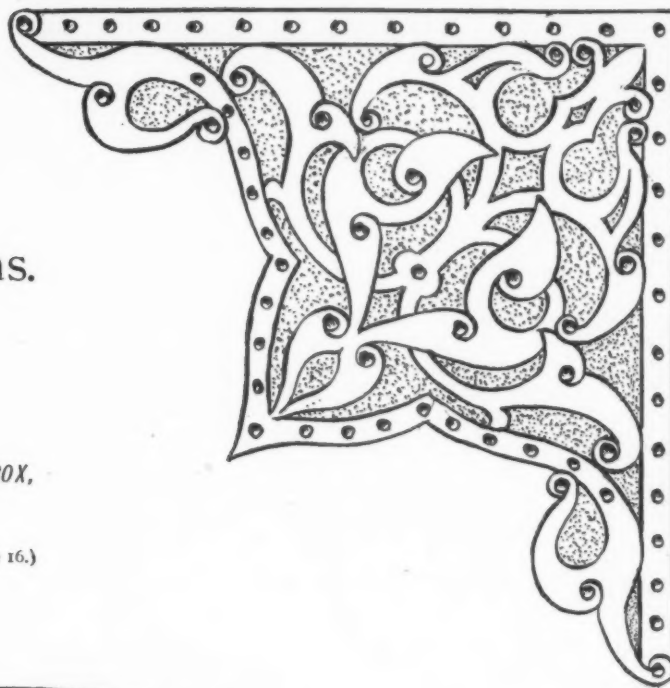
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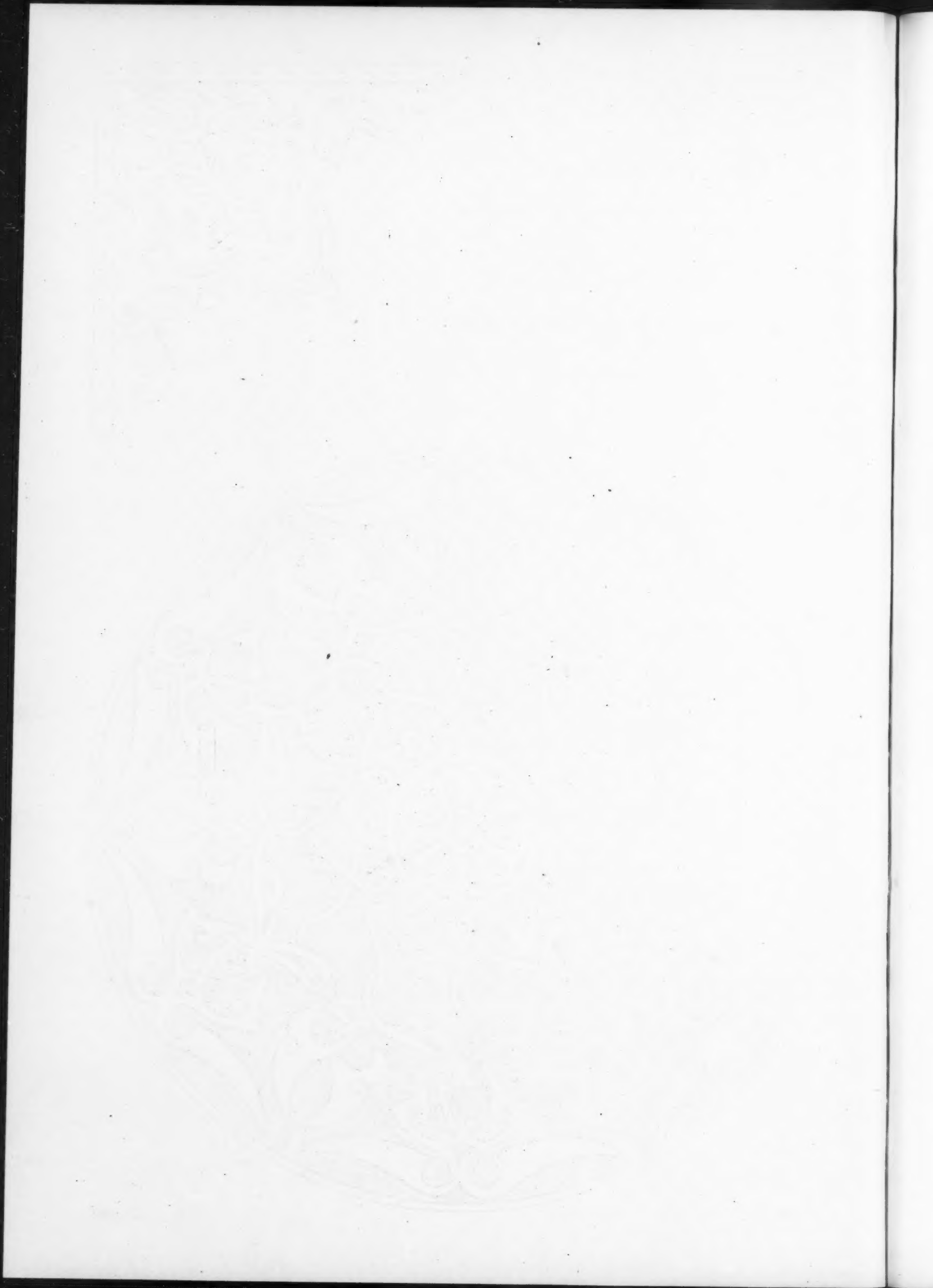
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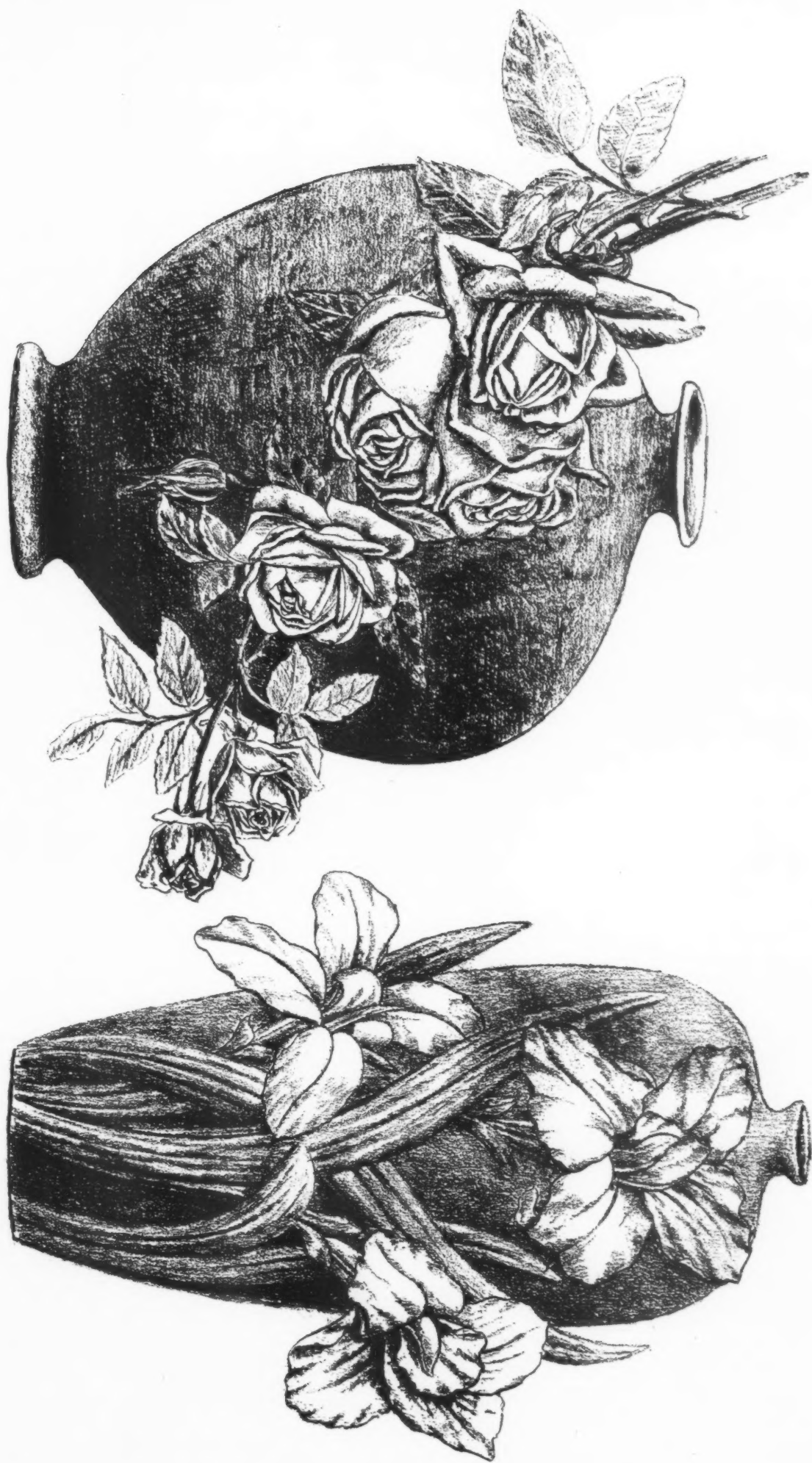


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MILLET, by Estelle M. Hurl, is a collection of fifteen half-tone plates, printed in brown-red, after pictures by the great painter of peasant life, with an introduction and interpretation by the author. The pictures include studies of field, farm-yard and cottage life in Millet's country, and fairly represent the scope of his work. Miss Hurl's comments will materially add to the reader's enjoyment of them. "The Man with the Hoe," "The Woman Churning," "The Gleaners," "The Sower," are some of the titles. The introduction gives a good bibliography of books of reference, an outline of Millet's life, some notes about his associates—Rousseau, Corot, William Morris Hunt and others—and a short essay on "Millet's Character as an Artist." The frontispiece is after Millet's drawing of himself. An excellent little book for the student. (Houghton, Mifflin & Co., \$1.)

TO HAVE AND TO HOLD, by Mary Johnston, has received unstinted praise from the best English and American critics. The admirably contrived plot brings out the strange types of character of the heroine and the two men who struggle for her possession. The book is full of dramatic incidents. The scene is laid in Virginia, to which colony the heroine comes in an emigrant ship to escape a distasteful lover. She marries the planter who had bought her services with some pounds of tobacco, and on the lover's arrival later there is a sensational duel between him and the husband. There are many other thrilling situations, and the reader's interest is never suffered to flag. The book has passed into its two hundredth impression. There seems to be an agreement among the dramatic critics that "To Have and to Hold" will make a successful play. The Boston Journal says it is "an unerring instinct which has led Mr. Charles Frohman to secure the dramatic rights. The story as a play is sure to be as remarkably successful as the book itself has been." The New York Evening Sun proposes Mary Mannering for the part of Jocelyn Leigh, declaring her to be the only American actress ideally fitted for and capable of interpreting the character. A writer in The Chicago Tribune says: "I may say, without exaggeration, that whoever gets the dramatic rights of this book gets the best thing in the dramatic world at this moment. It is a great part for the right actress." He does not say who she is, though he declares he knows her; and after all, Mr. Frohman will cast the part, so that no one need worry overmuch about it. (Houghton, Mifflin & Co., \$1.50.)

THE JIMMY JOHN BOSS, AND OTHER STORIES, by Owen Wisten, are tales out of the wild and rampageous West, so good that the author's kind suggestion to other authors in his preface—that they stop writing and read him—is very likely to be followed for awhile. The leading story tells how the young boss ran things at Malheur Agency after an unlucky Christmas dinner. "A Kinsman of Red Cloud," "Sharon's Choice," "Napoleon Shave-Tail" and "Twenty Minutes for Refreshments" are titles of some of the other stories. They tell what to expect—dialect, humor and action—and the reader is never disappointed. The stories are illustrated by many good half-tone plates. (Harper & Bros., \$1.50.)

HÔTEL DE RAMBOUILLET, by Leon H. Vincent, is a lively and entertaining essay on the ancient home of the Marquis and Marquise de Rambouillet and Molière's Précieuses. The author defends these earliest of blue-stockings as, in spite of their intellectual frivolity, more deserving of our respect "than the best society of any favorite centre at the present day." He may be right. At any rate, he has produced a clever and readable little volume, neatly printed in old-style type with page headings and an engraved title in the seventeenth-century style. It is one of a number of studies of French society and letters in the "grand siècle," which, if we may judge from this specimen volume, will prove of more than common merit. (Houghton, Mifflin & Co., \$1.)

UNLEAVENED BREAD, by Robert Grant, if not the great American novel which we are all anxiously looking for, is at least American to the backbone. The hero, Senator-elect James O. Lyons, sums up its teaching in the closing chapter, in his great address to his constituents, acclaiming the glorious past of the great American people and proclaiming that its future is "big with destiny." We come upon a surprising number of familiar phrases in its pages: "He walked from the station like any private citizen," "The future stretched before her big with promise," "Thank God for that, she murmured," "Do not snatch the cup of happiness from my lips," "The governor had faced the issue squarely and shown the courage of his well-known convictions." "In the further phraseology of the reporter," this is no mere "small and select affair;" it is a huge spread-eagle of a novel, measuring 431 pages of small type from tip to tip of its broad wings, and is a good book to go to sleep over in a hammock. (Charles Scribner's Sons, \$1.50.)

THE ARTS OF LIFE, by R. R. Bowker, is issued as "an essay of reconciliation," and is an earnest attempt to bring into harmony the teachings of Christ and St. Paul, on the one hand, and the lights of modern science on the other. The author, who is well known as a statistician and political economist, reviews the career of humanity from the primitive days of Troy and Mycenæ to the present, and treats of human life as a work of art in the building.

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WITH FIFE AND DRUM AT LOUISBURG, by J. Macdonald Oxley. This book, as its name implies, is for boys. It opens with an account of Boston in colonial times. Several battles both on sea and land are described in a most interesting and entertaining fashion. (Little, Brown & Co., \$1.50.)

SALONS, COLONIAL AND REPUBLICAN, by Anne H. Wharton, is a fascinating book on a fascinating subject. The earlier days of the Republic were those in which the salon flourished. They were the days of Mme. Récamier in France, of Holland House in England, of Mme. Jumel and Martha Washington with us. In this new country there was, perhaps, more to talk about of really permanent interest than anywhere on the old continent. Miss Wharton had, therefore, an easy task; but, as readers of "Heirlooms in Miniatures" know, she wields a style which would dignify and enliven a less striking subject. Much light is thrown upon American manners of the period in this new volume, and we are reminded by it that society at that early date was, perhaps, pleasanter than it is now. There was not so much pomp and display, but was there not more of real talent, wit, and even beauty? The work is handsomely printed and bound and decorated with a frontispiece in color and many reproductions of portraits of celebrities, both male and female. It may be had, together with its companion volume named above, as a set, similarly bound in crushed buckram, for \$6; or separately in half levant for the same price, or in buckram for \$3. (J. B. Lippincott & Co.)

A NEW RACE DIPLOMATIST, by Jennie Bullard Waterbury, is a rather pleasant, though seemingly truthful, picture of the life of an American diplomat abroad. But it is much more than this; it has an intricate and tangled plot, and the interest is so cleverly maintained that the reader is led on unwearingly from the first page to the last. Love and folly threaten to bring about an international complication, which is averted by the go-ahead American hero. The scene is laid in New York, Washington, and Paris. The contrasting characters, American and French, are drawn with great spirit and vivacity. Nevertheless, the book is perfectly clean and wholesome, but artistically written and illustrated. The pictures are by Eduard Cucuel, whose fame as an illustrator is deservedly growing to large proportions. (J. B. Lippincott Co., \$1.50.)

JOHN RUSKIN, by M. H. Spielmann, is a brief but sympathetic biography by the editor of The Magazine of Art, bound up with a Note on Ruskin by Harrison S. Morris, managing director of the Academy of Fine Arts, Philadelphia, Pa., and Ruskin's own characteristic diatribe against "The Black Arts," by which he means the arts of illustration of the present day. The illustrations include several portraits of Ruskin and some of his architectural sketches which it is the fashion just at present to decry overmuch. Ruskin was not a great artist, but he was much more of an artist than most of the young people who pooh-pooh him. (J. B. Lippincott & Co., \$2.)

FLOWERS IN THE PAVE, by Charles M. Skinner, is a chatty, discursive little book about the wildflowers that make their homes in the city—a subject which Mr. Skinner is pre-eminently fitted to treat of. He is a naturalist, but even more, a student of human nature, and, as readers of our talented contemporary, The Brooklyn Eagle, know, a well-informed and incisive critic of art. Those who are not satisfied with mere froth, but who like to have a little solid gain at the end of their day's reading, will thank us for directing them to this clever little book. It is illustrated with photogravures. (J. B. Lippincott & Co., \$1.50.)

MR. A. B. COBDEN, 13 South Sixteenth Street, Philadelphia, held the fourteenth annual exhibition of the work of his pupils on May 10th to May 12th at his studio.

It is understood that Mr. Andrew Carnegie contemplates creating an annual prize to be awarded by the Society of American Artists for the best oil painting by a resident American artist. There is to be no limitation as to sex, age, or subject-matter, except that portraits will be excluded. The amount of the prize will probably be \$500.

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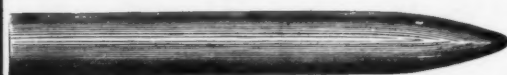
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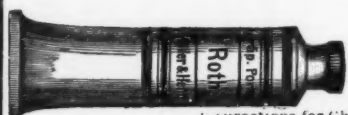
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SUGGESTIONS FOR PAINTING THE IRIS.

DOUBTLESS if this favorite flower were rarer and more difficult of cultivation it would be more highly prized, for where could one find anything more decorative? But as the iris will survive total neglect and widen its rings of green sword leaves from year to year in the humblest garden, the town florist seems seldom to regard it as worthy of his attention. As a model for the flower painter, however, the very fact that it is easily obtained makes it the more valuable.

Let us take a few iris blossoms and some of their leaves and buds, and drop their stems in two or three upright glass vases placed near together. Our object is to form a composition that will remind us of the flower as it grows. It is not advisable to crush them close together; their petals are so fragile, so brittle—those three lighter petals of silk crepe with a subdued sparkle on them which meet at the top of the flower, as well as those three darker petals of purple velvet which hang below.

To obtain the greatest freshness of color and breadth of effect for our representation of these large flowers, let us paint them in the very wet water-color method. We will use rough Whatman paper, even paper as rough as "double elephant" would be well.

Upon this sheet of paper, with a hard pencil, we draw with accuracy the general outlines of each flower and leaf. We have at hand our drawing-board, with our drawing-paper, and two sheets of white blotting-paper—all of the same size—and two strong rubber bands.

The blotting-paper, dripping wet, is made smooth upon the board; then the water-color paper, well soaked, is placed upon the two sheets of blotting-paper. With an absorbent rag we wipe the dripping water from the upper surface of the drawing-paper and smooth out all wrinkles and bubbles, and then the whole is held in place by the two strong rubber bands.

The board, with the paper on it, is laid flat upon a table, or upon a low stool, so that the washes of color will not run down.

The painter must keep far enough away from his work—must look down on it from a great enough distance to observe the general effect more than the minutiae of what he is doing.

We have, before we drew them, placed the flowers before the background against which we intend to represent them. We will suppose it to be gray.

Toward the lower edge our model throws clear gray shadows upon it. With a large brush, full of the tint, we wash it in; or perhaps we use a tint a little stronger than we see it—to allow for the inevitable lightening and weakening of hue which comes with the drying of water-colors. With a large brush we then lay on the first wash of the flower. For this use Rose Madder, Cobalt Blue, Aureolin, and Indian Yellow; for the second stage you will need Rose Madder, Cobalt Blue, and Crimson Lake. In the last you add in the deepest tones New Blue and Crimson Lake. In the high light there may be spaces where it is best to leave the white of the paper. With an absorbent rag wipe out and model as you go the highly lighted portions.

The paper does not become entirely dry for hours, because of the wet blotting-paper underneath; so you need not hurry in the execution of your work, which, although broad, should not be careless. The whole will not dry quickly; but the surface, a few minutes after the application of a wash, will be dry enough to allow you to add shadings or another wash without disturbing the first one.

With Yellow Ochre, shaded with Burnt Sienna or Vandyke Brown, represent the brown husks that still cling to the flower stem. The buds and the blossoms in our composition require the same colors and treatment, although they should differ in form and may in tint.

The leaves you see are a bluish green. Where they have not been rubbed together or handled they have a silvery sheen. Represent them by, first, a wash of perhaps Prussian Blue and Hooker's Green mixed, leaving the very high lights white, and shade the leaves with Sap Green or a Gray Green where they show either color in the model. Indeed, I do not mean ever by these suggestions of pigments to advise the putting on of any color or tint which you do not see in the objects themselves. They alone should be your guide. But remember that water-colors dry paler than they appear when you put them on, and remember also that you must look for all the color and all the varieties of color that you can see, and seeing them, be not afraid to record them.

The ends of the oldest leaves of the iris are often brown or faded yellow where early frosts have nipped them. These are harmonious with the other colors; so put them in if they are in your model.

After everything is finished, place your painting where the sun will shine upon the back of the board or a breeze can reach it. When the color is dry, remove the rubber bands, slip out the blotting-paper, replace the water-color study on the board with the bands to hold it smooth as before, and allow it to dry through and through while thus held flat.

There are agreeable qualities in a water-color done while all the paper is wet which are not easy to obtain, or perhaps quite possible, when the paper dries out between the paintings. There is both a softness and a force in this method of painting that makes it suitable for large effects.

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All manuscripts and designs sent to *The Art Amateur* on approval should be accompanied by postage sufficient to cover their return if not desired. No packages will be returned otherwise.

THE DECORATION OF GOURDS.

THE engraving of gourds is very effective, and only requires one tool—a Maier's fish-tail, No. 39, one-eighth of an inch, carving tool. This should be broken in two, about the centre, and inserted in an engraver's handle. Any pen drawing can be transferred in the following manner: Take a little beeswax and dissolve it in spirits of turpentine, or floor wax will do. Daub a little over the place to be engraved. When the turpentine has evaporated it is ready to receive the transfer.

The picture to be transferred should be re-drawn, line for line, with a Dixon pencil, No. 302. When drawn fit the picture in position. With a little pressure it will be made to stick. Now with the thumb rub all over the drawing. The ends of the paper can be lifted up to see if the transfer is perfect. The picture must now be drawn in. Higgins's water-proof drawing ink is the best. When the ink is thoroughly dry, it is ready to be engraved.

The carving tool is held so that the handle rests against the palm of the hand, the thumb resting upon the gourd to guide the tool. The cuts should not be deep, but when the line is wide the line should be cut from each side till sufficient width is obtained. You cut only just through the first layer, not through the pith. The cuts should commence with the least little scratch and terminate in the same way, the strength of the line being indicated by the widening in the middle. These engraved lines can be colored with Devoe & Reynolds's colored inks. They can likewise be filled in with the composition of thick glue and dry pigments. The superfluous color can be cleaned away before it is dry, as otherwise it is liable to chip out.

The above described method can be used very effectively in floral decorations by filling in the various parts with different colors, but it must only be done in line work and arranged in such a way that the gourd, slightly scraped away, makes part of the design. Or where a flower that is simple, like the ox-eyed daisy, the details can be cut away with two sweeps of a small gouge, leaving the line of the gourd in the middle. This can be filled with yellow, the eye can be picked out and filled with brown, and the darker parts charred with the pyrographic tools.

WOOD CARVING AND PYROGRAPHY.

J. D. G.—There is a great deal of pyrography done in combination with wood-carving. The book cover you have reference to is made up of veneers of hard wood to prevent warping. The carving is done very delicately with fish-tail carving tools. It is then enriched with the pyrographic point. The carving tools cost about thirty-five cents each, and can be procured from Messrs. Hammacher, Schlemmer & Co., 209 Bowery. The pyrographic outfits cost from \$4.50 up. They can be obtained from Messrs. F. Weber & Co., 1125 Chestnut Street, Philadelphia.

M. H.—In carving, it is of importance to vary as much as possible the angles of light. Accordingly, the lower edge of stems and branches of scrolls are slanted at an angle to the background, which may be nearly their own width. While the light is thus increased on one side, shadow is introduced by cutting straight down the upper portion of connecting stems and branches. In a rosette the angle of cutting may be varied at different points of edges. In leaves, light is graduated by central curves or by incised lines, or the leaves are rendered flat and their ribs raised.

CHALK PLATES.

F. V.—Since the artist probably received no more than fifty cents for the portrait you send, it is not likely that he drew it over a silver print, which would cost him almost as much. He may simply have traced the photograph through transparent tracing paper, and transferred the result to bristol-board, going over it perhaps with pencil and again with ink; if so, the drawing was made the same size as the photograph. On examination, however, we are inclined to think, because of certain wirey, clean-cut lines, like those under the lip, for example, that the original was a chalk plate. This being the case, the tracing was laid upon the chalk, and an indented record of the outline made on the chalk with a sharp point or a lead-pencil going over the tracing. Then the artist drew with a steel point, scratching away the chalk and laying bare the steel plate under the chalk wherever he wished a line to appear. This chalk plate was then sent to a stereotyper, who used it as a matrix for stereotyping the plate from which the picture was printed. Further information about the chalk-plate process may be obtained from the Hoke Engraving Co., St. Louis, Mo. Silver prints are enlargements made from a photograph printed on paper that has been silvered, but not covered with albumen (the old-fashioned glazed photographs are albumen prints, and cannot easily be drawn upon with pen

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and ink). The artist draws over the silver print with the pen and (if possible, waterproof) ink, and floats over the finished or partly finished drawing a solution made of nine parts alcohol and one part of corrosive sublimate, or bichloride of mercury. This process, called "bleaching" a print, is done very quickly, and the photograph immediately disappears, leaving his pen drawing, to which he may add more pen lines when dry. A silver print (5x7 or 7x11) costs from fifty cents to a dollar. If one has a number of portraits to finish in a hurry, it is, perhaps, economical to pay for the silver print; but ordinarily an enlargement by the pantograph serves the purpose of the newspaper artist.

SUNDRY QUERIES ANSWERED.

C. H. L.—Faded carpets, rugs, or tapestries may be much improved in appearance by the application of liquid dyes. An old carpet that is more faded than worn may be thoroughly cleaned, beaten, and dusted until the pile is free from lint or dust. It should then be wiped over with a cloth wrung out of hot soap suds. The pile should be fairly damp, and before it is dry should be brushed with a stiff broom to raise any of the threads that may have become packed down. When nearly dry go over it with the liquid colors carefully, applying those colors as they originally appeared as nearly as possible.

O. E. R.—In decorating a room, a key for high or low tones must be selected, and all accessories of hues or tints must be supplied from that tone, or the work will look incongruous. The eye can only take in so much color, and is affected by their proportions; in a polychromatic design one color will absorb another, or reflect its influence upon it in the eye, though some distance from it in the field of vision. Thus, sienna and red in a frieze, where the rest of the surface of the wall is blue, will impart to the blue, which would otherwise look cold, their own warmth.

R. J. B.—We owe to the Dutch the introduction of stamped paper as a substitute for hangings or for painting or panel work, which were costly modes of ornamentation. "Paynted papers" are alluded to in the reign of Richard III., but it is doubtful to what purpose they were applied. In 1568 Herman Schinkel, a Protestant citizen of Delft, who was charged with printing some heretical ballads, protested in his defence that they were printed in his absence, and that when he came home he threw them into a corner, "intending to print roses and stripes on the other side to paper attics with." This useful article does not appear to have been much esteemed until considerable progress had been made in its fabrication, and then its general adoption was retarded by its costliness. Fielding says that printed paper hangings were in his time scarcely distinguishable from the finest silk, and that there were few houses which had not one or more rooms lined with this furniture; yet Lady Montague found on inquiry that it was as dear as damask.

M. E.—The beauty of a bedroom does not consist in the costliness of the furniture and other appointments, but solely in their harmoniousness and suitability. An iron bedstead painted white, with a canopy and spread made of a pretty chintz, will look far better than a brass bedstead in a room whose other furniture is of a simple character. And yet there are people who will pay \$50 for a brass bedstead, and have nothing left with which to purchase the other articles which are indispensable in arranging a pretty room.

G. C.—Varnish of all kinds should be uniformly applied in very thin coats, and sparingly on the edge and angles of a surface where it is likely to accumulate. The brush at commencing should be placed a little distance from the edge of the panel, and steadily and rapidly strokes be directed toward each end alternately. A brush may be passed, however, over a small surface in one operation, and this a second or third time to distribute the varnish uniformly and to work out the air bubbles. The second series of strokes on such surfaces may be made at right angles to the first, and the third in a similar direction to the first, so as to secure an even surface. The work must be done quickly.

C. T.—To clean old marble or alabaster immerse the objects for two or three days in water to soften the dirt, lime, and so forth, then take them out and clean them with a brush or scraper. When cleaned in this way as much as possible, lay them in a mixture of one part of concentrated muriatic acid and three parts of water until they appear perfectly clean. Sometimes it may be necessary to increase the "biting" property of the water with nitric acid. Finally, rinse the objects in water till they are perfectly free from acid. The appearance may often be improved by rubbing with a little almond oil.

K. M.—The nature of *pâte-sur-pâte* is fairly indicated by its name. It is paste upon paste. It consists in taking a thin mixture of porcelain paste and laying it on the plaque or vase as a painter lays on colors, except that the design is to be in relief and the light and shades are to be due in part to the greater or lesser thickness of the paste. The paste is usually white with dark ground, usually a dark olive green, a brown turquoise blue, or a black. After a sufficient thickness is laid the artist scrapes

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